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American West

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September/October 1984 $3

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September/October 1984 Vol. XXI, No. 5

American West

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PHOTO BY TERRENCE MOORE

Cover

Old trails to the West, from dirt ruts to paved roads, bound together the American people as well as American places. Travelers found sustenance and friendship along the way, sharing conversation in wayside hamlets and towns across the wide plains, mountains, and deserts. Old Route 66 from Chicago, Illinois, to Santa Monica, California, carried westering hopefuls from one Main Street to another. Stopping places like the Villa de Cubero Cafe in western New Mexico offered a howdy-do, good food, and perhaps a wry smile for the typically Western boastfulness of its name. Now, all this is changing. Read Tom Pew's appreciation of the meaning of Main Street 66 and what the nation loses with its disappearance.

"See it, lad. Live it. There'll never be its like again, not in our time nor any other."
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View from the West

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Little town, black top
Narrow bridge, four-way-stop
Soft shoulder, dash stripe
Pop-a-top, hitchhike
Falling rock, race-the-clock
Neon bright, city light
Truck stop, car hop
Out of gas, overheat
Dead dog, road hog
Little camp, foot asleep
Midnight rain, race a train
Here at last, push to pass
End of trip, 66.

Highways have rhythm. Or at least the old ones did, and for as long as I can remember I've been a real sucker for the rhythm of highways. Just the crinkle of a road map, the smell of luggage hauled out of storage, and—as though the moment would never come—the turn down the driveway feeling the gravity of thousands of undriven miles just ahead waiting to lap up the tire tread and pull me over the horizon puts clouds of rising butterflies in my middle.

And if there were a scale of rising butterflies from one to one thousand, the highway that stirs them up the most is old Route 66. Route 66: Mountain Man Bill Williams's way West beyond the Osage Trail, long before anyone dreamed of highways in the American West. Secretary of War Jefferson Davis's pathway to the Pacific, a plan delayed by the War between the States. John Steinbeck's "Mother road," "the path of a people in flight." Woodie Guthrie's folk-road metronome, rhythm for a score of America's favorite hard-time travelin' ballads.

Route 66: the way West that's tatooed in colors of hardship and expectation in the hearts and dreams of millions of American pioneers. Route 66: the ultimate symbol for America's primary rhythm of settlement. Feet on a path. Wheels on a trail. Steel on a track. Tires on a road. Route 66: the way West for gold-seekers bound for Arizona in the 1860s, and the way West for dust refugees running to California, fleeing the dark clouds of foreclosure and blowing topsoil out of Oklahoma, Arkansas, and Texas in the 1930s.

Now that the old road is about to disappear forever, now that the highway department has paved over her roadbed, bypassed her little towns in three time zones and eight states, and stripped her of her familiar black and white, double-six logo, can't we who've driven her in fun, sorrow, or flight pause a moment to remember the grand old route of American emigration. It's our guess that the glory-road-of-old means a lot more to millions of Americans living today and to those long in their graves than a chute on a tilting continent, as architect Frank Lloyd Wright unkindly described it, down which "everything loose seems to be sliding into southern California."

Many paths, trails, and eventually highways served the way West for Americans, but when Lieutenant Edward Fitzgerald Beale, aided by the first and only American camel corps, was ordered by Congress in 1857 to blaze a new road through to California from Fort Defiance, New Mexico, along the 35th parallel, along what Beale correctly predicted would "inevitably become the great emigrant road to California," America found her "Mother road."

Few who have traveled the route of the double sixes know of the history of Mountain Man Bill Williams, or of Lieutenant Edward Beale. Some may remember what a big part the highway played in John Steinbeck's *Grapes of Wrath*, and there's hardly an American alive who doesn't know at least one or two of Woodie Guthrie's songs of the road. But even if they don't know the history or the names of those who came before them, they do and did personally know the rhythm of highways, and in that beat is the whole rhythm of a nation of emigrants drawn, fascinated, driven with the idea of seeking something better just a little further West.

That rhythm was a thing you could hear on the old road just as plain as day if you listened as you drove and paid attention to the folks encountered along the way. It's a rhythm that's been effectively erased by the Interstate System that travels through the heartland of the little towns along the way as though folks there had the plague.

We don't think much of the new road, although it is a convenient way to miss the country as you get from Chicago to Los Angeles, avoiding all human contact in between. But when the highway department took the 66 sign and put it on some little dinky road outside Washington, D.C., they erased a symbol of our history that has marked a lot of determined miles of a lot of determined American families for generations.

We think it's a kind of official vandalism. And even if it takes an act of Congress to restore the old shields to their proper road—or as close to it as possible—we think it would be worth the effort, and maybe it would remind us just a little of how this country was settled and the path people traveled as they went a little further along toward the end of their trip on Route 66.

Tom Pew

American West

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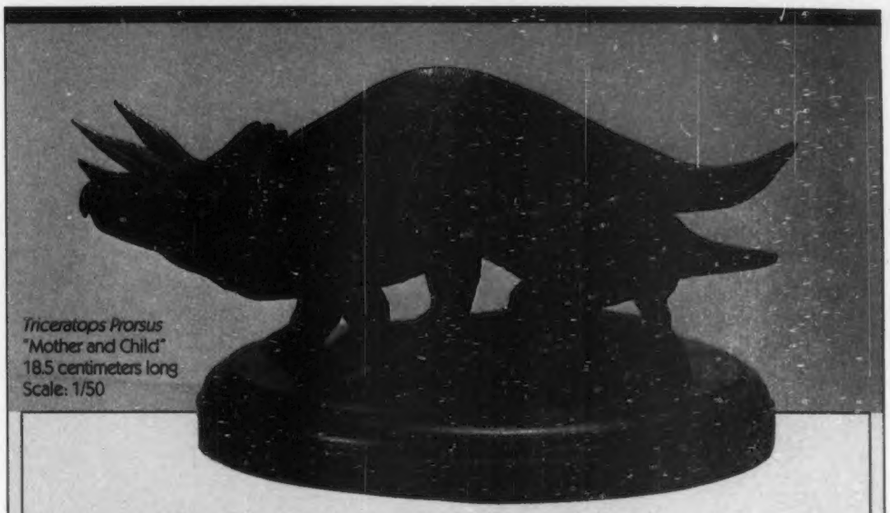

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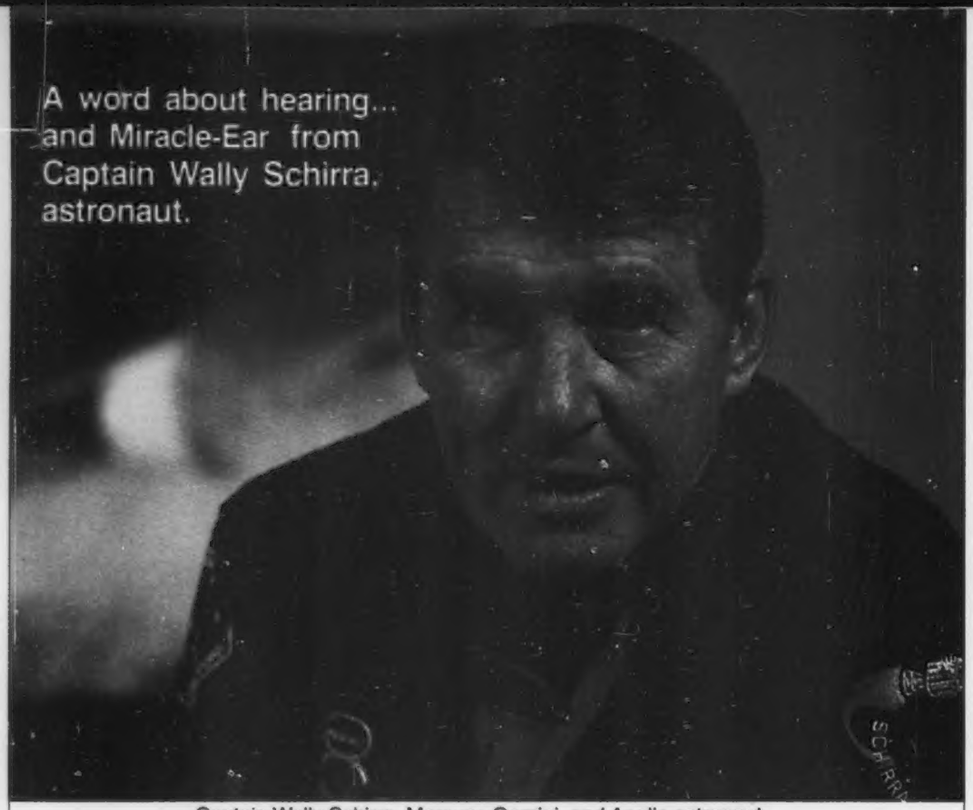

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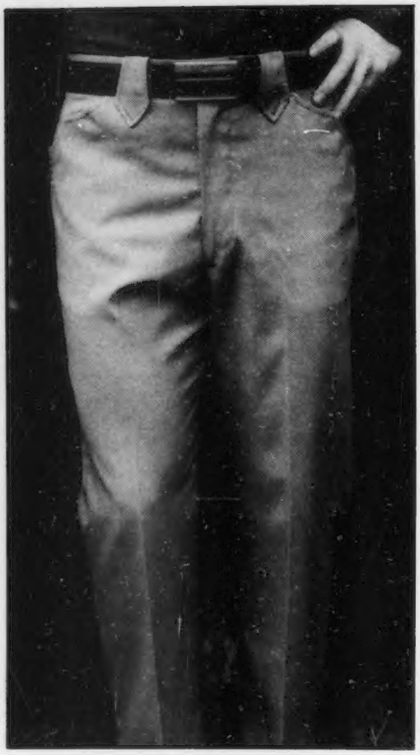

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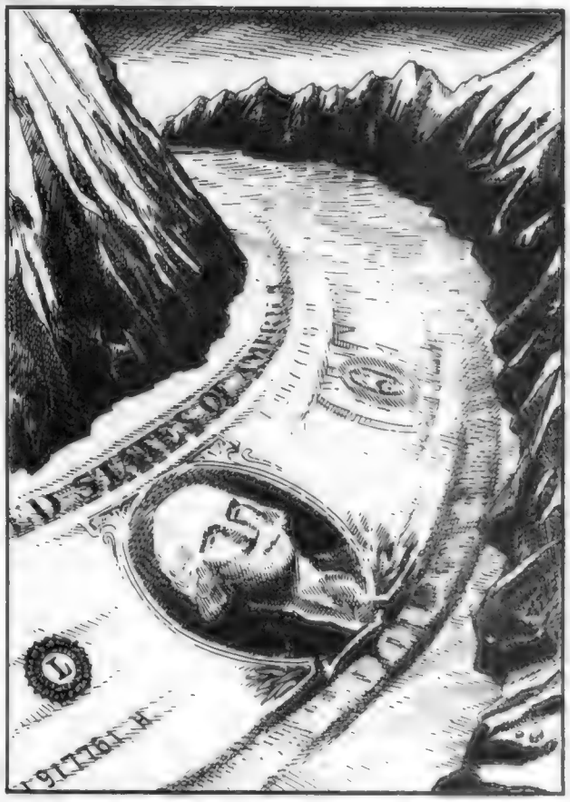

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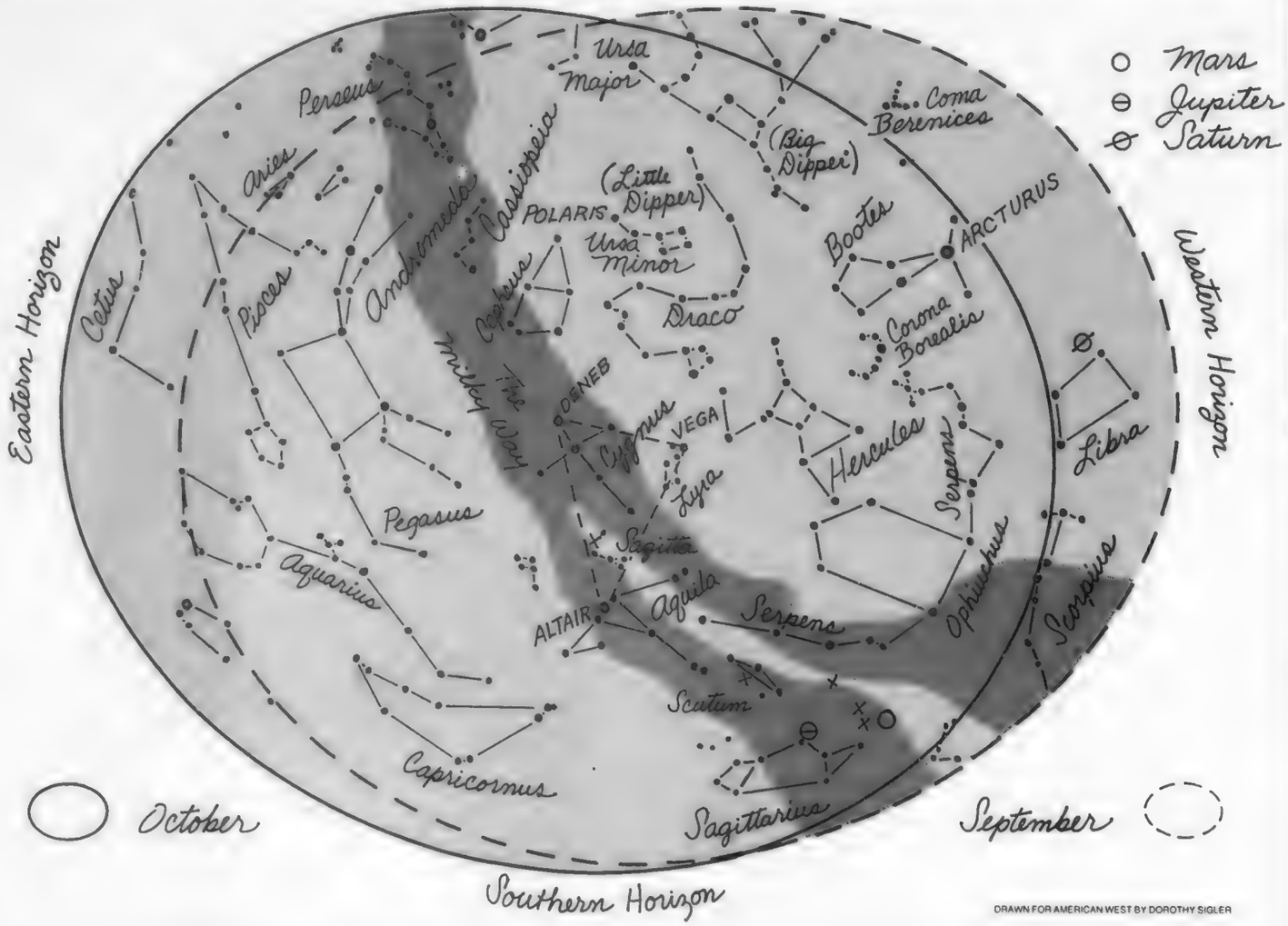

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Season of the Milky Way

by O. Richard Norton

If you're fortunate enough to live in a place far from the glare of city lights, then you must be familiar with that diaphanous band of light that divides the summer sky into two great halves. On the first of October, an hour after sundown, the Milky Way stands overhead. This broad band sweeps across the sky from northeast to southwest. It is our internal view of the overlapping spiral arms of our galaxy that forms a great disk in space. If you followed the suggestion in the last issue of AMERICAN WEST and combed the Milky Way with your binoculars, you know now that it is one of the heaven's finest showpieces. Here, millions of stars pass through the binocular field. We are sampling the very structure of the galaxy itself.

Only a cursory glance along the Milky Way will convince you that the brightest stars seem to occupy positions close to or within this celestial path. This is well exemplified by the summer triangle. Look at the map (see page 8 of AMERICAN WEST, July/August 1984, for "Using the Map") and find the dashed triangle connecting three bright stars: white *Deneb* in Cygnus (Northern Cross); blue *Altair* in Aquila; and brilliant *Vega* in Lyra, the brightest star of the summer sky. Observe how the Milky Way cuts through the triangle. If you are observing in a good dark sky, you will notice that the Milky Way splits into two branches as it leaves Cygnus proceeding southward. Actually, a portion of the Milky Way has been obscured by a dark lane of dust called the Great Rift. Your binoculars will show fewer stars in this area than on either side of the rift.

If you follow the Milky Way southward, you will see it beginning to widen as it passes between Sagittarius (the archer) and Scorpius (the scorpion). Ruddy *Antares*, in the heart of Scorpius, is another bright star occupying the Milky Way. Many celestial treasures lie hidden there awaiting our scrutiny with only the slightest optical aid. More on that later.

WHERE ARE THE PLANETS?

Three planets—Mars, Jupiter, and Saturn—have proceeded westward with the early summer constellations. You have probably noticed that the planets have changed position among the stars since we introduced them in the last issue. Mars has moved from Libra into Scorpius and is very close to *Antares* in early September. The name *Antares* means the "rival of Mars," and this close encounter gives you an opportunity to compare Mars's brightness and color with *Antares*. By Oc-

tober 5, Mars will have moved very close to the Lagoon Nebula, and you can see both clearly in binoculars (see below). Jupiter and Saturn, being much farther from the sun, move more slowly than Mars. Jupiter remains in Sagittarius throughout September and October. On October 15, Mars will pass only four moon diameters south of Jupiter. Look for this close passage. Saturn spends both months in Libra, moving very slowly eastward among the stars.

USING YOUR BINOCULARS

It's a curious fact that human eyes fall just short of resolving the Milky Way into stars, and many discrete objects that lie within its boundaries remain merely undefined light smudges to the eye. Galileo would surely have given his finest telescopes, crude by today's standards, for a modern pair of 7 X 50 binoculars. With this common instrument the sky will display its finest wonders to you. As you look toward the teapot-shaped Sagittarius, you are looking toward the galaxy's center. The number of stars revealed with your binoculars is truly staggering. A photograph made with only a 35 mm camera shows almost a solid wall of stars. But now lift the binoculars about eight moon diameters above the "teapot's" spout to the objects marked "X" on the sky chart. Here you will see something different among the stars—nebulae. Both the summer and winter skies host these ghostly objects. They appear like fog swirling around bright street lights. The more northerly nebula is called the Omega nebula, while proceeding south we see the Trifid and Lagoon nebulae. These and other nebulae are in the same binocular field; so, study the field carefully before moving on.

Now let's try something more challenging. Again, move along the Milky Way, but this time northward. Above Sagittarius is the Scutum star cloud. This is simply a more transparent part of the Milky Way where the stars are more visible. The constellation looks like an Aladdin's lamp. Almost centered in the "lamp" is an object, again marked "X" on the chart. Your binoculars will show another fuzzy patch of light, but look more carefully. The fuzzy patch will resolve itself into many tiny stars. This is an open star cluster much like the one you observed in the Scorpion's tail and that we noted in the last issue.

If you've succeeded in finding all these objects, try this last one. Continue north along the Milky Way until you come to the lower star in the Northern Cross (Cygnus). This is *Alberio*. Find it with your binoculars. Then carefully and slowly move southeast until you cross the stars of Sagitta, the arrow. Just off the front of the arrow, the solitary northeastern star, you will see a bright, diffuse, circular object, spooky in its appearance. This is the Dumbbell planetary nebula, one of the largest objects of its kind in the sky. This is a gaseous remnant or shell that was pushed gently off a dying star. Large telescopes show a hot dwarf star in its center, but this is far beyond your binoculars' ability. There are many such planetary nebulae scattered along the Milky Way. When they were first discovered two centuries ago, observers thought they looked like distant planets. This resemblance was superficial, but the name *planetary* nebula stuck even though it has nothing to do with planets. Oh, one last thing. Retrace your steps to *Alberio* in Cygnus. Look *very* carefully. Can you see two stars very close together? *Alberio* is a famous *double* star whose components are separated from each other by about 1/50th the moon's diameter as seen from earth. Though double and multiple systems of stars are not unique, these two form one of the most beautiful pairs of all. Through a telescope they appear as a blue and gold pair.

If you're getting the idea that we could go on and on indefinitely in our discovery of new celestial wonders, you are exactly right!

O. Richard Norton *is director of the Flandrau Planetarium on the campus of the University of Arizona in Tucson.*

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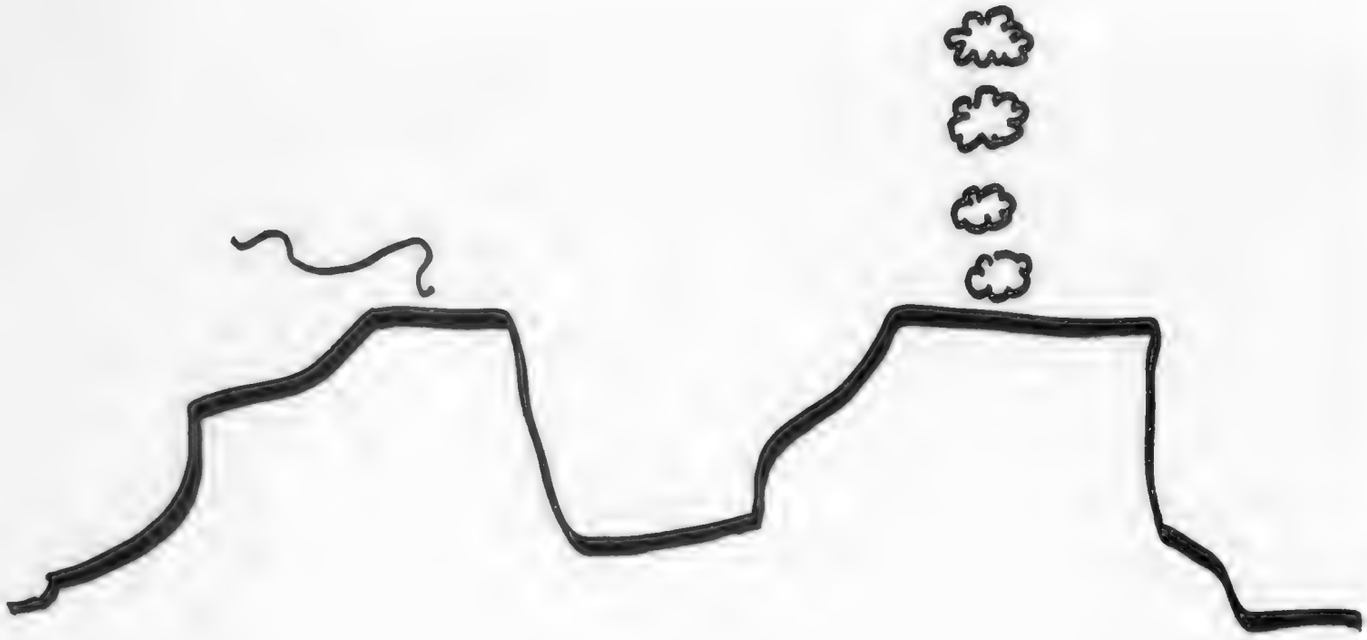

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Trophy Hunting

by Erwin and Peggy Bauer

It is still pitch black when we leave a steamy all-night diner on the edge of Pleasanton, Texas, and drive southward on an arrow-straight farm road. It's autumn, and a dense fog, which our headlamps cannot penetrate, hangs low over the flat brush country. Droplets of water run down the windshield. Twenty miles south of town, as the pale lemon promise of daybreak appears in the east, we turn off the pavement, pass through twin cattle-gates and drive slowly along a narrow cow path.

Mesquite scrapes the sides of our truck, and a band of javelinas flees across the beam of our headlights. We reach a stock tank and a windmill, now motionless in the morning calm, and park there. We sling cameras with telephoto lenses over our shoulders, pick up tripods and a pair of whitetail-deer antlers, and start walking. It is just light enough to see faintly when we stop beside the edge of a grassy clearing. We sit down back-to-back and arrange the brittle brush so that we are well hidden from any creature that may come our way. Two cameras are mounted on tripods facing in opposite directions; we try to camouflage this equipment, leaving only the front lens glass exposed. Then we play a waiting game.

It is amazing how much wildlife thrives in that south Texas brush. Cactus wrens quarrel overhead, and a Harris hawk glides silently past our stand. We hear blue quail chuckling, and a busy pyrrhuloxia is a blur of dark red. It is easy to be distracted by the sound and motion. When an exposure meter reveals enough light to shoot 64 ISO (or 64 ASA) film, we pick up the deer antlers and begin crashing them together to simulate two rival bucks fighting. Next, a pause for a few minutes. Then we scrape the ground with the antler tines. Another pause. What follows almost immediately is not recommended for weak hearts.

We hear the deer coming well before we see him. He bounds toward us without hesitation through the dry blackbrush. He stops, seems uncertain, and I scrape the antlers lightly again. In another instant the splendid ten-point male whitetail, throat swollen and eyes red-rimmed, is standing forty feet away and staring at us. He is looking for trouble, for another buck. We aim, focus the cameras, and begin shooting.

The buck is clearly unnerved by the metallic clinging sound of motor drives, and he turns away giving us a broadside view. He stomps. We keep shooting. Now the deer knows he has been duped but still lingers for several more exposures. The last we see of him is his white tail evaporating into the cover. Altogether the encounter lasts only a few seconds, but our pulses are pounding when it ends. If we haven't made serious mistakes in exposure or focusing, we have trophy pictures of the finest, handsomest, big-game animal in the West—or maybe in the world.

Trophy hunting, or head hunting, is an ancient and traditional rite of fall. People still go trophy hunting for a variety of reasons, such as heads to hang on the wall, rugs for the floor, and meat for the freezer. But none of them really matches the challenge and pure excitement of hunting for a great picture with a camera and color film.

To begin, a photographer must approach much closer to his target than a gun hunter, which is never easily accomplished. However, hunting in national parks and other wildlife sanctuaries as we often do, is one of many advantages. A cameraman has no expensive hunting licenses to buy and no permits to request. There are no closed seasons

PHOTO BY AUTHORS

and no bag limits to observe. You may hunt as hard or as leisurely as you like, without engaging a guide or outfitter. Go ahead and shoot rare or endangered species as freely as you hunt the most common ones. The season does not end when you "bag" your trophy; you are able to keep looking for a bigger and bigger specimen. It's a game we've found to be most addictive.

The camera we use for trophy hunting is the same, nearly ideal, 35mm single-lens reflex (hereafter referred to as the 35SLR) that we prefer for all wildlife photography. It is neither too heavy nor too bulky to be carried far (along with accessory lenses) on the shoulder, in a backpack, or a beltpack. All of today's familiar 35SLRs are also sturdy, reliable, and fast; they can withstand rough handling, abuse, and extreme cold as well as hot weather. Most of all, a 35SLR feels good in the hands.

Even the most confiding of the large animals will not let us approach as near as we would like. So a trophy hunter must close the gap with a telephoto lens. For most hunting in the western United States, that means a 300mm (six power magnification) or a 400mm (eight power). A small secret weapon of ours is a 1½X or 2X extender, or adapter, which fits between camera and telephoto lens and increases the magnification by 50% or 100%, respectively. But remember, the longer the telephoto lens (the greater the magnification), the more critical it is to shoot from a firm support. A staunch tripod is by far the best bet, and a monopod may work well if the lens is no longer than 300mm. We often use a beanbag, a rock, or a tree limb for support in a pinch.

Of course there are a good many tricks to this trade of trophy hunting. Rattling for that south Texas whitetail is only one example, and its effectiveness is limited to the autumn breeding season when bucks are combative. But we've discovered that other antlered animals, mule deer and elk especially, can also be rattled into camera range. Calling (with an artificial mouth call) also produces. We have been able to lure bull elk by imitating their haunting, shrill bugle on frosty October mornings. Moose respond to grunting through a megaphone or a sheet of rolled-up birch bark. Antelope will sometimes approach to investigate a white handkerchief left hanging on a sagebrush to blow in the breeze.

Where are the happiest trophy hunting grounds for a cameraman? For whitetail deer we like Aransas National Wildlife Refuge, Texas. Mule deer grow heavy antlers in Mesa Verde National Park (Colorado) but are more numerous at Carlsbad Caverns (New Mexico) and Guadalupe Mountains National Park (Texas). Antelope and bison do not flee wildly from photographers at Wind Cave National Park or Custer State Park (South Dakota). Yellowstone (Wyoming) is anyone's best bet for elk, moose, and bighorn sheep, but do not expect to find bears there anymore. To tell the truth, there are trophy targets aplenty almost anywhere a photographer roams in the West nowadays.

Erwin and Peggy Bauer *are a husband-wife, photographer-writer team. Mr. Bauer's new book, with color illustrations, is* Deer in Their World *(Travel-Adventure-Outdoors, Box 543, Teton Village, Wyoming 83025, $31 postpaid).*

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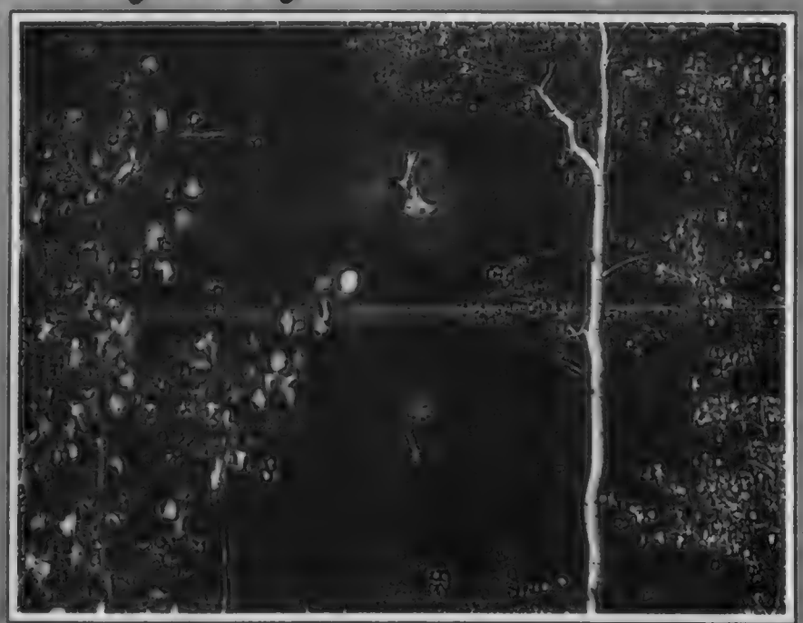

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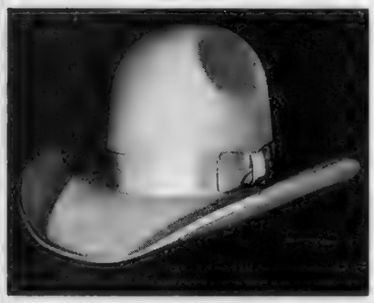

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But this is not just a showpiece. It is a firing Thompson. Because it fires in the semi-automatic mode, you do not need a special license to own it. Anyone who can own a standard hunting rifle can own the Korean War Commemorative Thompson. And because it's functional, it could even be called upon to defend your home and family—with the same famous .45 ACP ammo GIs and American shooters have used since 1941.

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Collector Interest

Only 1500 will be made—making it one of the rarest of all firearms. It is the first commemorative tribute ever issued to honor the Americans who fought in Korea, so it is also in the "first ever" class of distinction. At a time when collectors pay between $2,000 and $20,000 for a standard issue Thompson with a unique feature or two recognizable only to the advanced collector, the original issue price of this Thompson is particularly reasonable. It is a piece of workmanship you will enjoy owning and displaying, and you will be proud to pass it along to future generations of your family.

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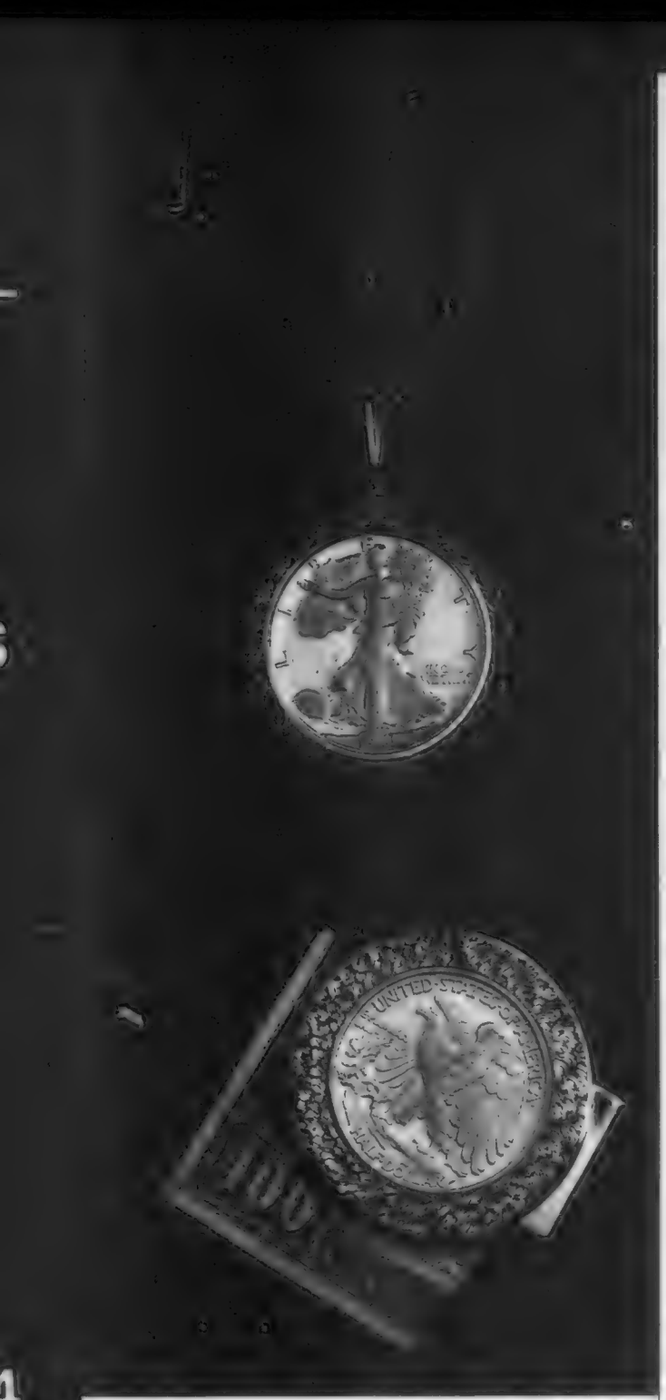

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Western Geology Illustrated

NISQUALLY GLACIER ON MOUNT RAINIER — COURTESY U.S. GEOLOGICAL SURVEY PHOTO BY AUSTIN POST

Western Glaciers on Display

by Stephen L. Harris

Alaska is justly celebrated for its mighty glaciers, but a citizen of the "lower forty-eight" states need not travel all the way to Glacier Bay to observe magnificent rivers of ice. In Washington, Oregon, California, and Montana, many glaciers are clearly visible from major highways. In some places, the traveler can drive his car to within a stone's throw of glaciers cascading down precipitous mountain slopes.

Interstate 5, which parallels the Cascade Range for almost its entire length, affords sweeping vistas of glacier-crowned volcanic peaks. Skirting the western base of Mount Shasta in northern California, I-5 provides unobstructed views of the state's largest ice streams. A particularly memorable panorama of Shasta's Whitney, Hotlum, and Bolam glaciers is available on Highway 97, only a few miles north of its junction with I-5 at Weed.

Oregon's most impressive glaciers mantle Mount Hood, which dominates the eastern horizon as I-5 passes through Portland. A traveler willing to leave the interstate freeway and drive fifty miles to the little-known road that snakes up Mount Hood's unspoiled north side to Cloud Cap Inn will be rewarded with

spectacular views of the Eliot Glacier. From Cloud Cap (elevation 6,000 feet), hiking trails lead to Cooper Spur and unforgettable proximity to Hood's ice falls and deeply crevassed Eliot, Ladd, and Newton Clark glaciers. To the north, across the Columbia River Gorge, stand the giant glaciated cones of Mount Adams, Mount Rainier, and steam-wreathed Mount St. Helens.

Perhaps the most easily visited ice stream in the conterminous United States is the Nisqually Glacier—which sweeps down the south side of Mount Rainier in Mount Rainier National Park, Washington state. Covering about two square miles, the Nisqually terminates only a short walk from the main road to the Park Visitor Center in Paradise Valley. From Paradise Lodge (elevation one mile), a foot trail leads through subalpine fir groves and flowering meadows to a vista point overlooking the Nisqually Glacier. A longer trip (about three miles) takes one to the Paradise Ice Caves, tunnels melted in stagnant glacial ice.

The largest U.S. glacier south of Alaska, the Emmons covers more than four square miles of Mount Rainier's east flank and is easily viewed at relatively close range from Yakima Park. Flowing from the summit icefields for over five miles downslope, the Emmons Glacier has been advancing steadily since 1953. After a voluminous rockfall from nearby Little Tahoma Peak buried Emmons's lower deck in 1963, insulating its snout and inhibiting melting, the glacier's rate of growth accelerated further.

North of Mount Rainier, the Cascade Range becomes increasingly rugged, with sheer ridges of metamorphic rock cut by deep canyons. Because the North Cascades have the highest average elevation and the heaviest rates of precipitation in the range, they also contain the largest number of glaciers—at least 756. Of these, 315 lie within the boundaries of North Cascades National Park, created in 1968 to preserve one of the last truly primitive areas in the Pacific Northwest. Four miles north of Mount Vernon on Washington State Highway 20, the traveler can leave Interstate 5 and drive eastward across the range through Rainy Pass (4,855 feet elevation) and Washington Pass (5,477 feet), surrounded by a wilderness of evergreen forest, granite massifs, and hundreds of glaciers discharging bitterly cold rivers of apple-green hue, derived from sediments eroded from the gneiss and serpentine peaks.

MOUNTAIN MAN

By Frederic Remington

Frederic Remington's Mountain Man magically depicts the western frontier by capturing the spirit of an Iroquois trapper riding through the Rocky Mountains. Originally cast in 1903, The Mountain Man is one of his most popular bronzes.

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How a Glacier Works

Although today's glaciers are puny compared to the enormous masses of ice that once buried all but the highest summits in the Cascades, Sierra Nevada, and Rockies, they continue to carry on the work of their Pleistocene (Ice Age) predecessors. Learning why a glacier forms and how it operates to alter the landscape helps us to understand the role that ice plays in sculpturing some of our most spectacular Western scenery.

Glaciers form when more snow accumulates in winter than can melt in summer. Over many years, the snow loses its light fluffy texture. Gradually the air is forced out of it, and it forms dense layers of ice crystals. The tightly compacted snow slowly changes into granular ice. Impelled by gravity, it begins to slide downward over the underlying bedrock and to flow between and within ice crystals. As long as winter storms supply more snow each year than can melt during summer months, the glacier will continue to grow and advance. Although small glaciers still exist in the Sierra, ice streams are much larger in the Cascade Range because the low sun angle at northerly latitudes provides less solar energy to thaw the ice.

Once a long-lasting snowfield has been transformed into a river of moving ice, it becomes a formidable eroding agent. As a glacier flows, it scoops up chunks of bedrock and transports them downslope. The underlying rock surface is also ground down by the abrasive action of the rock debris frozen into the glacier's base. The glacier thus sinks ever deeper into the trench it cuts for itself, polishing and smoothing some surfaces it passes over, gouging grooves and furrows into others.

Active glaciers not only quarry and scour their beds, they bulldoze their margins, undermining and steepening canyon walls. Avalanches of rock fall on top of the glacier's surface, adding to its weight and cutting power. When a glacier enters a winding V-shaped valley cut by streams, it typically broadens it by digging into the valley walls, planing off projections. Widened, deepened, and straightened, the valley becomes a U-shaped canyon, with steep sides and a flat or rounded bottom. Although the glaciers that did the work have long since vanished, Yosemite Valley in Yosemite National Park and similar canyons in the Sierra and Rockies were excavated by such a process.

Forever tearing away and removing underlying rock, glaciers doom to destruction the mountains that support them. Because of glacial erosion, not a scrap of Mount Rainier's original constructional surface remains. Although Rainier still stands 14,410 feet above sea level, glaciers have carried away more than a third of the volcano's original cone. Barring changes toward a milder climate, existing glaciers will not only demolish their alpine hosts but eventually destroy themselves as well. After glacial erosion has reduced a peak to an elevation so low that snow no longer accumulates in sufficient quantity to maintain the glacier, the ice itself inevitably must disappear.

Coming: "Glaciers Yesterday and Tomorrow."

Stephen L. Harris *is a Professor of Humanities at California State University, Sacramento.*

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Western Lookout

OLD FAITHFUL BY THOMAS MORAN

COURTESY MUSEUM OF WESTERN ART.
PHOTO BY JAMES O. MILMOE

Old Faithful Carries On

Is Old Faithful dying? Or have reports of its demise, as Mark Twain would say, been greatly exaggerated?

As AMERICAN WEST went to press, news accounts circulated regarding dramatic changes in Old Faithful and other geysers in Yellowstone National Park. Reports claimed that the sharp earthquake in the region last October had made Old Faithful absolutely undependable. No longer could its admirers expect a performance on schedule, and worst of all, Old Faithful was reported to be petering out, with the prospect of a complete shutdown of this most popular geyser of all.

John Barley, Research Administrator for Yellowstone National Park, says that changes in Old Faithful's activities have been sensationalized. The developments resulting from last fall's quake have great scientific interest, but they do not foretell the end of Old Faithful. Although there are variations in its actions, Old Faithful has settled into a schedule of an eruption on the average of every seventy-eight minutes (instead of sixty-nine), with the height of its steam and boiling water displays about the same as before.

Barley emphasizes that there are changes in Yellowstone's geysers and hot springs after every major earthquake. His experience is that it takes one and one-half to two years after a sharp quake for the aquifers supplying these thermal phenomena to reach a new equilibrium. The underground plumbing is intricate and is constantly evolving, as it is affected by the thousands of earthquakes in Yellowstone each year. Quakes could shut off a geyser, but they are necessary for its existence, Barley points out: geysers tend to seal themselves off with the material that comes bubbling up from below, and small quakes are necessary to open up channels to let out the explosions.

Author Paul Schullery (see his "Geyser Gazing in Yellowstone" in this issue) maintains that there is no proof that anything unusual is happening under Old Faithful. There's no way to predict its future, he says. It may go on with its present schedule for 200 years; on the other hand, a small quake tomorrow could change its behavior.

Snowbirds. The shores of the Colorado River, in the Arizona and California desert, have become an increasingly popular winter haven for those seeking to avoid snow and cold in the northern United States. Tens of thousands of folks park their RVs for months at a time on public lands there; some return year after year. "The phenomenon of the winter visitor is growing at such a spectacular rate," says Ted Dingham of the Bureau

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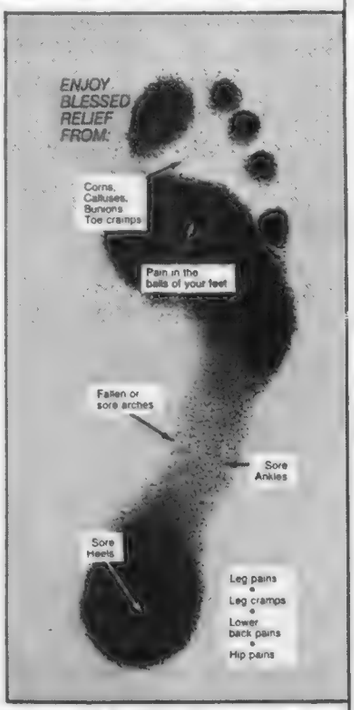

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*Actual photos of customers who sent us these letters

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of Land Management in Phoenix, "that the BLM is beginning to worry about resources at risk." Thousands of "snowbirds" scavenging for wood for their fires can easily deplete this already scarce commodity, needed by many desert creatures. Another potential problem, he says, is "gopher-holing"—burying sewage or garbage in shallow holes around the campsite. Even desert soils, in which fragile root systems are easily destroyed, could suffer under substantially increased traffic.

In order to curb ecological disruption, the BLM is instituting a "Snowbird Recreation Program." Choosing popular sites where natural resources have long since disappeared, or where the environment might best support a human population, BLM officials have identified nine long-term visitor areas. Here, sun-lovers may stay from October 15 through May 31 for a twenty-five dollar fee. The 1983–84 season constituted "information and education year," when BLM spread the word of the upcoming changes; however, the plan will be in effect this fall. Rangers have found a mixed reaction; some campers fear rates will rise with every season. But the visitors will be allowed to stay in any one site up to two weeks, and if they move every two weeks to another spot (at least twenty-five miles away), they may still stay all winter free of charge.

"Laughter and History: Humorous Fiction of the American West" is the title of C. L. Sonnichsen's presidential address for the Western History Association's upcoming 24th annual conference. Programs will emphasize the history of the northern Great Plains, particularly that of Minnesota. Tours of old Fort Snelling, Hiawatha Valley, and an old hotel restored through a historic preservation project will complement this year's presentations in St. Paul, Minnesota, October 10–13.

Where the buffalo roam. Last May in the small town of Newark, Texas, a pair of mystery buffalo appeared out of the wild blue, scaring horses and residents and pushing over fences. The female was soon corraled, but the male resisted capture with an astounding leap over a four-foot, barbed-wire fence. (Dennis Dunlap, police chief in Newark, tells us the bounding bull had plenty of room to spare.) Making surprise appearances every few days, the superbeast had the whole town buffaloed. At this writing the pair are still unclaimed, and the people of Newark are on standby, bound and determined to put that buffalo behind bars where they think this outlaw belongs.

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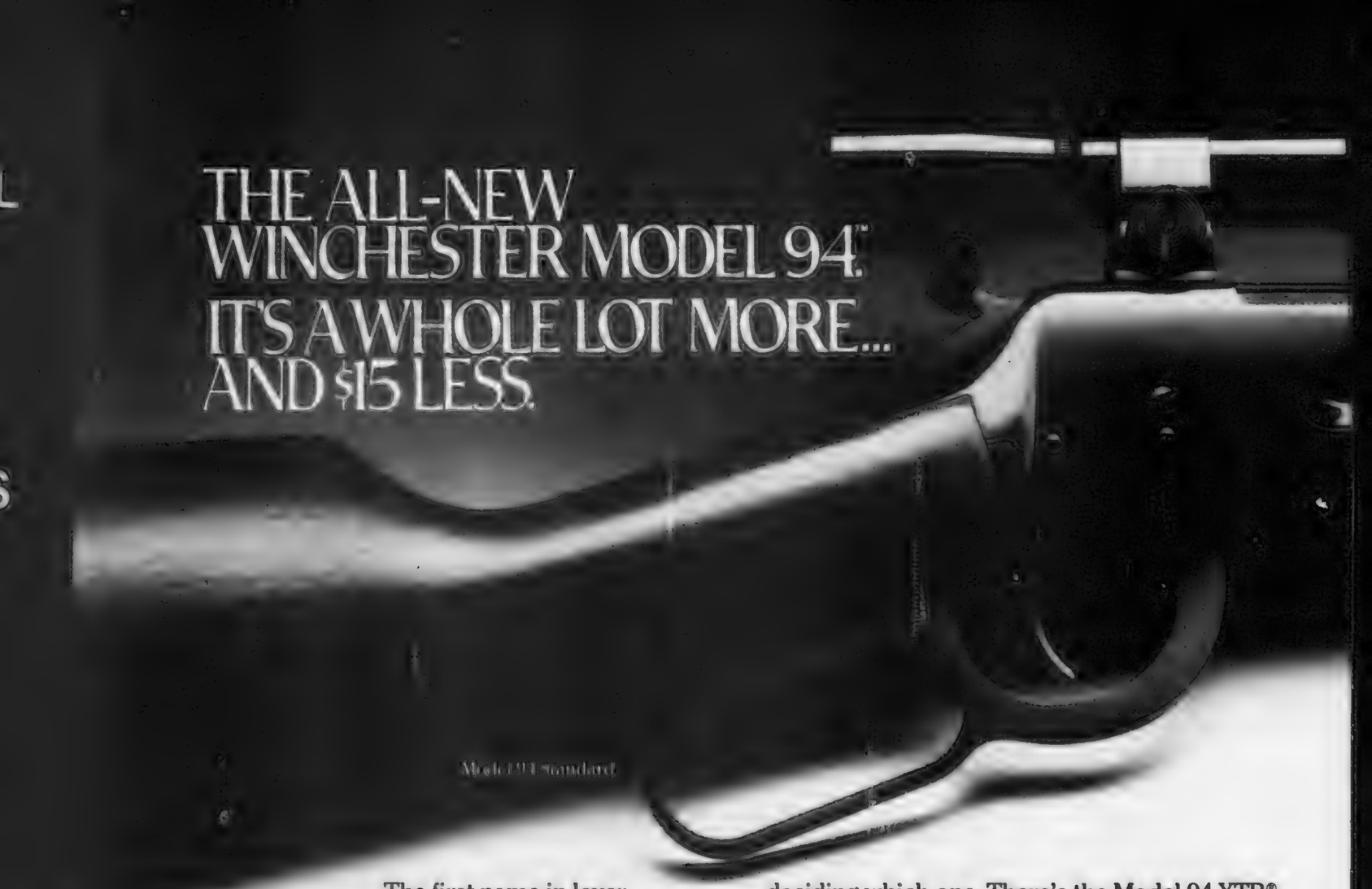

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A personal reaction to the thermal wonders of our oldest National Park

Geyser Gazing in Yellowstone

by Paul Schullery

THOUGH NUMEROUS REPORTS OF YELLOWSTONE'S GEOthermal wonders reached nearby settlements and even the rest of the country now and then between 1830 and 1870, they were rarely taken seriously. Most of the people reporting this strange landscape of waterspouts, steam vents, and boiling pools were disreputable types: trappers, prospectors, and other generally suspicious characters whose chief entertainment in the woods was spinning tall tales to one another. Perhaps the first group of visitors to the geyser basins who were taken seriously were members of the famous Washburn-Langford-Doane expedition, a party of prominent Montana citizens and soldiers who decided in 1870 to take a look at the cause of all the fantastic rumors that were drifting around at the time. As it was, even they were doubted when they returned to town with stories of the world's greatest concentration of geothermal activity. And in a way that hasn't changed much; a lot of people even today have trouble believing what they see in the geyser basins.

Though perhaps apocryphal, the story is that when the weary members of that 1870 exploring party finally rode their horses from the piney woods into the valley of the Firehole River, they broke into the open at the edge of a barren gray plain. As they gaped in wonder at the steaming fissured landscape, they were greeted (with a timing born of centuries of solitary practice) by the gushing plume of a geyser they soon named Old Faithful. The story's truth doesn't matter. It *should* be true, anthropomorphism and all. It's almost too good *not* to be true: the geyser of them all that would come to signify fidelity, that has become an American character, waiting on its brooding plateau with geologic patience to greet those transient beings who would give it a different kind of immortality, and then saluting them and its new life with puppy eagerness.

The expressed justification for establishing Yellowstone Park was the preservation of both the Grand Canyon of the Yellowstone River and of the geothermal marvels of the region. When the boundaries were drawn, they were generous enough to include much little-known land that might harbor additional springs and geysers—a hedge against the likelihood that the first explorers had missed a few in their travels.

COURTESY NATIONAL PARK SERVICE YELLOWSTONE NATIONAL PARK

The Castle Geyser, Yellowstone National Park, *watercolor by Thomas Moran, c. 1873. Moran's idealistic paintings helped persuade Congress to make Yellowstone our first National Park.*

Indeed, the explorers had missed a few, but the boundaries enclosed almost all of them. The Park has about 10,000 assorted thermal features—hot springs, geysers, mudpots, steam vents, and the rest. Two-thirds of the world's active geysers are there.

The geysers have never stopped amazing people. They have never become entirely real to us. I've noticed even in my own observations that as fascinating, beautiful, and awesome as they are, they don't stick in my mind the way many of the other wonders of the Park do.

Watch the crowd at an eruption of Old Faithful. Amid the rattle of hundreds of shutters, some people feel a need to applaud, to respond in some way, like a gorilla beating his chest in displacement of flight or aggresssion. The crowd came thousands of miles just for this moment, just to witness this extraordinary natural event; many are the "oohs" and "ahs" and other scattered sounds of surprise and wonder. But even before the water has entirely subsided, many people turn to leave. They don't deny it happened—yes, the water shot 150 feet into the air—but they just don't know what to *do* about it.

This odd meeting of human perception with geyser activity has probably resulted in more "tourist stories" than any other Park experience, except perhaps the meeting between human and bear. People understand wild animals, at least a little; they know what to do with a tree or a sunset. A geyser sets them back.

It's nothing new. The first visitors faced it, too. Owen Wister once wrote about an 1887 family in one of the hot spring areas. The little girl was poking at a tiny spring "about the size of a soup plate" when her mother shouted at her, "Louisa, quit fooling with that thing or it'll bust!" On an 1889 visit Rudyard Kipling told of an ornery "old lady from Chicago": She "poked with her parasol at the pools as though they had been alive. On one particularly innocent-looking little puddle she turned her back for a moment, and there rose behind her a twenty-foot column of water and steam. Then she shrieked and protested that 'she never thought it would ha' done it. . . .'"

These misperceptions are always there, and they reveal a peculiar mix: sometimes we seek to turn the geysers into mechanical devices that may "bust," and other times we give them personalities like living things. We have trouble getting acquainted with them.

One of Yellowstone's most famous geyser stories involves two, young, seasonal, store employees who waited until an eruption of Old Faithful was imminent and then slipped through the crowd to the edge of the geyser's "cone" of mineral deposit with a large valve wheel and post. As the ranger on the cone was holding forth to the crowd about the natural intricacies of a geyser's workings, these two fellows walked quietly, but prominently into view, jammed the post into the ground as if putting it into a waiting valve socket, hooked the wheel to the top of the post, and looked attentively at the geyser's main vent. Just as it was about to erupt, one called to the other to turn her on, and the wheel was spun quickly. The geyser erupted, as if turned on by the opening of a valve, and the ranger and Old Faithful lost a lot of credibility that day. On the other hand, the boys lost their jobs; so it probably came out about even.

Minerva Terrace at Mammoth Hot Springs, *Yellowstone National Park.*

I'VE SPENT A FEW YEARS WORKING IN YELLOWSTONE AS A ranger-naturalist; so I must admit that I've had more opportunity than the average Park visitor to learn to appreciate the geysers. They can be hard to understand, especially if you've come straight from a media-intense world where every event you see is accompanied by full orchestra soundtrack, running commentary by prominent media celebrities, and slow-motion instant replay. A geyser doesn't have all those trappings; it relies on us, unaided, to appreciate it.

I think I've overcome that media-conditioning. Rather than the average tourist's hour or so in the Upper Geyser Basin, I've been there for the geysers at dawn, midnight, summer, and winter. Old Faithful is a different show when it's just the two of you, or on those rare occasions when you are witness to a geothermal chorus of Old Faithful, Beehive, and others, all playing at once (geysers "play," like spotlights across a stage or tennis players across a court). It's different as well when you walk the basins with a serious "geyser gazer," a naturalist who knows each pool and fountain not only by name and schedule but by personality and quirk. Thus, though I've not lived for more than a few weeks at a time at Old Faithful, I've spent time enough there, alone and in the right company, to get to know the hot-water show fairly well.

But even at that, I have to suppress the standard tourist response that there's something *unnatural* about this most natural of settings. And I've found I can best suppress it, and can best keep my bearings, by relating the hot-water scene to the more "normal" setting of the surrounding wilderness. I do best with the geysers when I kind of angle toward them from stabler ground.

These gray plains and mineral mounds bring an immediacy to geology, a scale of occurrence more in keeping with our own experiences. While the Yellowstone canyon looks pretty much the way it did one hundred years ago, the dynamics of hot springs and geysers change daily, even hourly.

At Mammoth the pace of change is fastest. Unlike the big geyser basins to the south at Norris and along the Firehole River where the mineral being deposited is a silicate dissolved from hard volcanic rock, the springs at Mammoth are bubbling through thick layers of soft limestone. The water seeps deep into the upper slopes of Terrace Mountain, where it is heated and directed downhill, passing through the sedimentary limestones that have been heated by hotter rock farther down. Its flow finally runs into harder bedrock and is deflected back to the surface at Mammoth. The limestone and other substrata are too soft and crumbly to permit the pressure buildups required to maintain geysers; so the flow is steady and quiet. The water emerges with a heavy load of dissolved limestone, which it deposits around its opening and

which is then called travertine. A certain amount of agitation of the water is needed for the limestone to settle from it, and this agitation occurs when the water drops quickly over an edge. Thus, the terraces at Mammoth are often characterized by steep-walled ridges with deep, still pools behind them. Where the flow is steady enough, a simple coolie-hat-shaped mound is established. If the water emerges from a lengthy fissure rather than from a single vent, a long steep ridge, such as Elephant Back Terrace, is formed. If the water emerges from a hillside, or from a very gentle pool overflow, it may deposit its load haphazardly on a slope, more a series of tiny rippled rills than a grand or even identifiable structure.

Nor is all the mineral deposited at once; some may be lost in a quick fall over a terrace while more is dropped, a little at a time, as the water flows slowly down a slope.

More unusual things occur, such as travertine ice. In some especially still pools with the slightest flow of water, the mineral may precipitate to the surface and form a delicate opaque skim of travertine that could barely support the weight of a bird. Even less common (I've seen it in only one or two pools), tiny mineral particles will cling to a vagrant air bubble, attracted and held by the bubble's spherical surface tension until they solidify and sink the tiny gray globe to the bottom of the pool, where it and hundreds of other dull pearly shapes coat the terrace floor.

In an exceptional flow at Mammoth, as much as two feet of limestone can be laid down in a year (in the Upper Geyser Basin a really cooking spring may deposit half an inch of silica). This fast buildup means that we see new things at Mammoth every day. Not only is the surface being built up, the new deposits block and redirect the runoff flow, which in turn changes the direction of future buildup. The colorful algae that live in the hot water move right into the new channels within a few days, so that you can always tell which terraces are "alive" by their color; the ones draped in tans and browns and greens are the freshest. The sugary white but dry ones are just recently extinguished. The gray and crumbling ones are long dead.

The springs are so limestone laden that they often clog up their own vents. With several dozen of them flowing, bubbling, and steaming here and there over the many acres of activity at Mammoth, we are never quite sure where a plugged spring will send its water. One may dry up and its neighbor become more active. Or, both may dry up and another, two hundred yards away, will come to life for the first time in memory. It's all potential spring territory, though the flat plain where the hotel and Park headquarters sit has been inactive for centuries.

IN MUCH OF THE AREA OF PRESENT ACTIVITY AT MAMMOTH, the deposited limestone is more than 150 feet thick. This means, for one thing, that the whole underground must be a honeycomb of inactive, crumbling crevices and channels. Seventy years ago, during construction of some buildings at Fort Yellowstone, army wagons occasionally broke through to open sinkholes. So little confidence did the masons have in the travertine footing that the Bachelor Officers'

PHOTO BY LAURANCE AIUPPY

COURTESY MUSEUM OF WESTERN ART, DENVER. PHOTO BY JAMES O. MILMOE

PHOTO BY LAURANCE AIUPPY

(Left) ***Big Springs in Yellowstone Park,*** *watercolor and Chinese white by Thomas Moran, 1872, 9¼" x 19¼". (Lower left)* ***Valentine Geyser*** *and "bobby socks" trees.(Lower right)* ***Minerva Terrace at Mammoth Hot Springs*** *with Sepulchre Mountain in the background.*

First Yellowstone Description

Daniel T. Potts, a young trapper, wrote a letter in 1827 to his brother, Robert Potts of Philadelphia, describing the Yellowstone region. It was the earliest description of Yellowstone to be published, first in the Philadelphia Gazette and Daily Advertiser *on September 27 of that year and then in* Niles Register *on October 6. Daniel Potts is memorialized by the Potts Hot Spring Basin near West Thumb on Yellowstone Lake. The original Potts letter is now at the Reference Library in Yellowstone Park. A section of it follows:*

> the Yellow-Stone [River] has a large fresh water Lake near its head on the very top of the Mountain which is about one hundred by fourty Miles in diameter and as clear as Crystal on the South borders of this Lake is a number of hot and boiling springs some of water and others of most beautiful fine clay and resembles that of a mush pot and throws its particles to the immense height of from twenty to thirty feet in height The Clay is white and of a pink and water appears fathomless as it appears to be entirely hollow under neath. There is also a number of places where the pure suphor is sent forth in abundance one of our men Visited one of those wilst taking his recreation there at an instan the earth began a tremendious trembling and he with dificulty made his escape when an explosion took place resembling that of thunder. During our stay in that quarter I heard it every day. From this place by a circutous rout to the Nourth west we returned.

Quarters—the present Albright Museum—was built on a floating foundation of steel girders that extend far beyond the basement walls a few feet underground, like outriggers.

But, intriguing if unexplored, the immense limestone deposits mean something more than a crumbling honeycomb underground. They mean that somewhere back up the mountain, above the springs but below the point where the water first soaked into the earth, there must be some enormous caverns where all that limestone resided before the water carried it out and piled it up on the surface. I imagine these unseen, unvisited caverns, wondering at their convolutions, their insufferable heat, and the shadowy slick floors they would offer a visitor—if a visitor could breathe carbon dioxide at 170°—and I have no spelunker's urge.

From a near distance the springs at Mammoth are confusing. The huge mounds are a jumble of grays and whites. The active runoff channels are richly colored in browns, ochres, and greens by the algae that have adapted to life in the hot water. The general rule is that the darker the algae the cooler the water, so that there's a linear stratification to the colors, a channel's shallower edges often being darkest. It's as if someone has painted vegetable-colored paths down the travertine slopes to guide the running water.

Only from far off, say from the other side of the valley, on top of Mount Everts, does Mammoth come into focus as something pale and soft that has oozed out of the mountain at random on the lower slope of Sepulchre. From up close you can't see what you're walking through as one big event; an active spring here and there is surrounded by darker ground (gray rock and shallow gritty soil), brush, and trees. Most of the ground is "inactive" and relatively safe walking. On my nature walk I took my group across a bare flat where I told them to stamp their feet; then I listened to their "oohs" as the ground thumped hollowly beneath them. An old dry channel lay a foot or two below.

This unpredictable landscape has compelled the Park Service to fence off large areas and unobtrusively to discourage the use of others. Even Mammoth, cooler than the other major thermal areas, has springs in the 160° to 170° range, and a bad accident can easily happen. Tourists are notoriously carefree about such hazards, and so are many Park employees.

My first summer in Yellowstone, two young fellows who worked on the Park's road crews got a few gourds of corn aboard and decided to explore one of the fenced-off springholes on the parade ground, around midnight. The less lucid of the two ran up and vaulted, one hand on the railing, over the fence, expecting to land on his feet just inside the railing. Jumping better than he knew, he cleared the edge and bounced on down the cavern (a hole about fifteen feet across at the opening, angling slightly as it descended). He lit here and there against the crumbly limestone walls, finally coming to rest on a ledge about seventy-five feet below the surface. From there he moaned, irregularly as his frantic buddy called to him from above.

Getting no response, his buddy raced across the street and into the bunkhouse, which was almost empty on a Friday night. I, typically, was there, and so was, untypically, a friend named Big Al. The chattering survivor got us to understand the problem, and as we looked for our shoes Big Al wondered grumpily why these boys hadn't been out doing something sensible, like making love somewhere.

We hurried out to the hole and leaned against the railing, helping the panicky fellow look down into the darkness. Finally Big Al and I agreed that there was nothing left to do but call some rangers. With some reluctance our much-sobered explorer agreed; he couldn't even *imagine* how he would explain to them what his friend was doing down there.

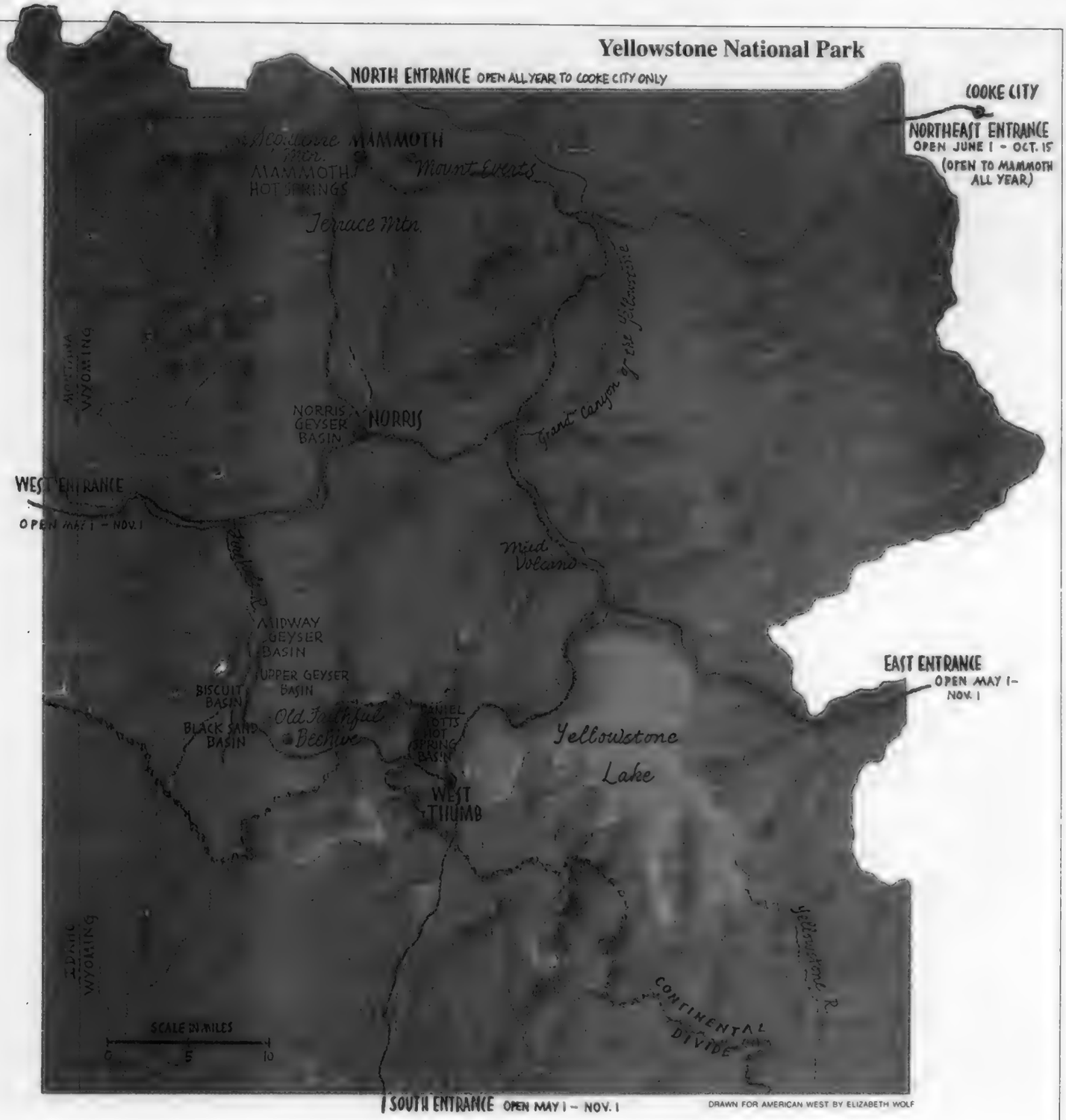
An hour or so later, using suitable climbing gear and with enough first-aid backup on hand to accommodate the Union wounded at Vicksburg, the patrol ranger reached the fellow, looked him over, and yelled up, "He's awright." Later the ranger observed that when he discovered there were no broken bones—the victim had yelled up that his leg was broken—he considered breaking a couple, just to justify the work. The loose drunkenness that kept the kid from breaking anything on the way down also kept him from realizing he was okay. As he was hoisted out by ropes, still groggy and

WHEN YOU GO

In addition to its natural wonders Yellowstone offers many activities, such as fishing and boating (permits are required for each), hiking, horseback riding, bus and boat tours. Most activities and accommodations are available only from mid-June to mid-September.

In recent years many people have come to the Park in the off-season to enjoy its magnificent winter beauty. Most Park roads are closed to automobiles from November 1 to May 1 because of winter conditions. However, thousands of visitors have entered the Park on snowmobiles, which may be used on the unplowed roads but not cross-country. Heated oversnow vehicles are operated by concessioners from West Yellowstone, Mammoth, and South Entrance. Ski- and snowshoe-touring are becoming popular. The Old Faithful Visitor Center is open during the winter from about mid-December to mid-March, providing meals and overnight rooms as well as information, evening programs, and winter walks.

Yellowstone National Park may be reached by private car or by air, railroad, and major bus lines to nearby cities, where the visitor transfers to a local bus. During the crowded summer months reservations are necessary for accommodations in the Park. Visitors may also find accommodations in neighboring communities. For reservations write to Yellowstone Park Company, Yellowstone National Park, Wyoming 82190. For special information on winter activities and facilities, write to The Superintendent, Yellowstone National Park, Wyoming 82190.



confused, he was suddenly confronted with what he had caused: government vehicles in all directions, spotlights everywhere, and a formidable number of off-duty uniforms stowing expensive gear. Supported on each side by a ranger, he gaped in wide-eyed dismay at this crowd of freshly awakened officials and groaned, "Aww, my mother's going to kill me." That brought the only laugh of the night from the assembled group as he was helped to the privacy of some nearby bushes. His mother didn't kill him, but he wished she had by the time the Superintendent finished with him.

In that case there was little danger of hot water but great danger of bad air. The springs give off great quantities of carbon dioxide, as well as less appealing and no more breathable gases, by-products of the limestone-dissolving process that is going on underground. They can be quite oxygen deprived. One spring off the main trails sits in a small stone depression; it seems to boil, but it's merely bubbling with carbon dioxide that lies in the natural bowl. Plants get along well on CO_2; so the rim of this spring is lush with them, flowering and growing, a source of great attraction to other life forms, especially

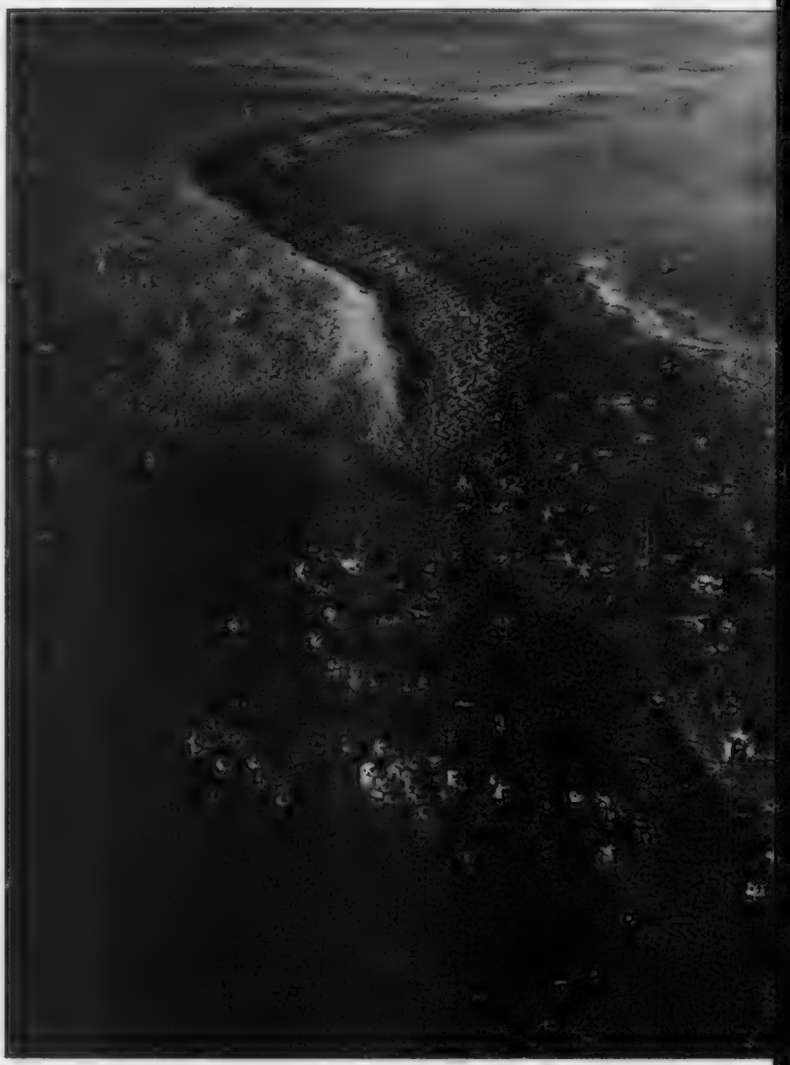
birds. They fly in, land in the snags and bushes around the pool, and as is their habit, breathe very fast. They quickly smother. In one six-month period some years ago, more than 200 birds of twenty-four species were found killed by this and another nearby spring. The largest was a magpie, but I've heard that rabbits and even larger animals are sometimes overcome, perhaps by crawling into such a spot to take a nap and never waking up. The death of animals in this rich and riotously lush setting is always a surprise. Devil's Kitchen, a large crevice at Mammoth, used to be open to visitors but was closed because of bad air. Some older rangers still remember climbing down the ladder into its dank tunnel.

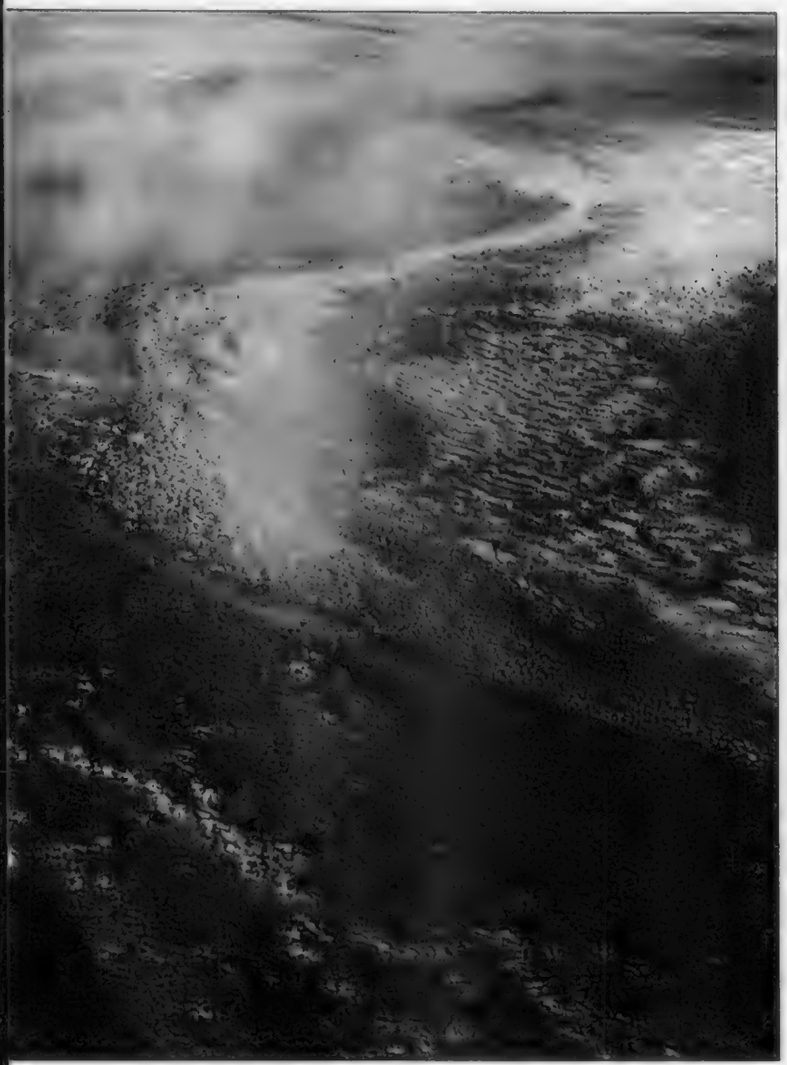
MAMMOTH, FOR ALL ITS IMMENSITY AND CONFUSION, IS a minor attraction compared to the geyser basins. At first glance the deposits in the basins seem identical to the travertine springs; the basins have the same bleak, steaming flats, the same deep aqua pools, the same stench of hydrogen sulfide (the "rotten-egg gas" everyone complains about is another by-product of the underground dissolving of rock that occasionally carries traces of sulfur), and the same delicately scalloped mineral deposits. The difference is subterranean and significant. The basins at Norris and along the Firehole rest on a plateau of volcanic rock called rhyolite; it was formed by the cataclysmic volcanic explosion that savaged this region 600,000 years ago. Calling that event an eruption is criminal understatement.

Yellowstone's molten basement—in some places the molten rock is only two miles down—is the top of a "magmatic plume," a massive upwelling of liquid rock from deep in the earth. This unusual heat source conducts a slow fry on the thin crust above it. Geologists now know that every 600,000 years or so for the past couple of million this area has become unstable enough to release staggering amounts of energy, heat, and lava onto the earth's surface. In geologic terms we are about due for another performance; studies of some old benchmarks in Yellowstone suggest they may be a few feet higher than they were before 1900. That last great explosion 600,000 years ago created the vast depression that now cradles Yellowstone Lake. The depression was caused when enormous amounts of molten rock were forced from under the edges of this great elipse of ground, causing the center of the elipse to collapse into the space vacated by the rock. The phenomenon is called a caldera, and the caldera's edges inscribe a great oval across Yellowstone's middle. The rhyolite under the geyser basins is part of the ancient flow from the western edge of the caldera.

After such an event the plume of liquid rock quiets down and goes back to easier work, like simmering ground water. It does this better in the geyser basins than up at Mammoth, often superheating the water; even at the surface the water may be full boiling (water boils at about 93° Centigrade at Old Faithful's altitude, enough of a reduction from sea-level boiling to cause many residents to resort to high-altitude cookbooks).

A geyser works because of the heat, but it requires other conditions. It requires a good supply of water and a reservoir.





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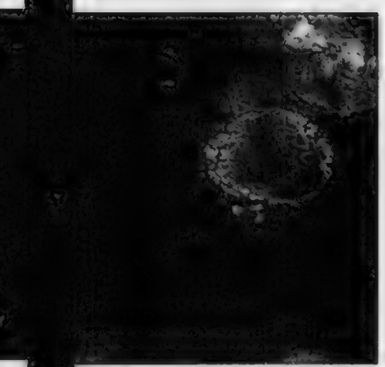

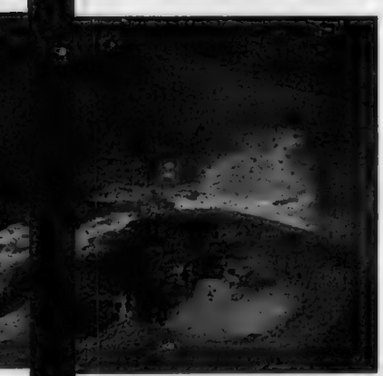

(Clockwise, beginning above) Hot-spring runoff, ***Norris Geyser Basin.*** *Mud volcano,* ***Hayden Valley.*** ***Geyserite.*** *Algae,* ***Upper Geyser Basin.*** *Geyserite around base of* ***Lone Star Geyser*** *cone.*

The unstable, fissured rhyolite strata of central Yellowstone is cratered and cracked with opportunities. Water, either from other springs (the channels are so convoluted that two neighboring springs may be radically dissimilar in chemistry and temperature) or from precipitation, seeps and drains into an appropriate set of subterranean openings, where it is heated by the hot rocks a few hundred feet down. It may sit there, showing itself only as a steaming vent or a quiet, sky-blue pool with its tight vent yawning darkly at the bottom (do not desecrate this beauty with a coin and a wish). In some cases—200 places in Yellowstone—circumstances are right to establish a less stable system; some peculiar set of restrictions in the throat of the feature gives us a geyser.

The deepest water is held down and pressurized by the cooler water that piles up on top of it. The heat at the bottom is fierce, but as in a pressure cooker, the boiling point is not reached. The deep water reaches 300°, 400°, 450°. The cooler lid of this aquatic pressure cooker begins to weaken and roil. Finally, a shot of the hot water manages to rise through the colder water to a lower pressure area where it can flash into steam, forcing a little of the cooler lid out of the geyser's surface vent (many geysers have this preliminary burp, either from the main vent or from a smaller "indicator" vent). The loss of some water lightens the entire cool lid, lowering its pressure (the technical term is hydrostatic head) on the water below and setting off a reaction; more and more of the superheated water rises far enough to flash into steam, and the lid bursts into an eruption until the deeper water has exhausted its energy. Then the water seeps back down or runs to the river. Some geysers do it every few minutes, some every month or so. Old Faithful is neither the largest nor the most constant but has averaged about sixty-five minutes for the past century. Everything from earthquakes (Yellowstone experiences thousands every year, being so unstable, but only a few are strong enough to be felt by residents) to earth tides to barometric pressure affects the rate and behavior of the geysers, and none of them performs with perfect predictability, a conclusion supported by years of study and computer evaluation. They are natural phenomena, not clocks.

Our obsession with time interferes here. People approach me at the visitor center wanting to know the time of the next eruption so they can plan their day to arrive at Old Faithful just right ("When does the geezer spout?" "When does the, uh, the . . . the old geezer blow?" "Can we see the geezer before dinner?"). There is evidently something endearing about a natural event that has the decency to follow a human schedule.

I ENJOY IT ALL BEST IN WINTER. THE BASINS ARE VIRTUALLY empty; frozen spray and deep snow make the boardwalks hazardous on foot and genuinely unnerving on skis. But the show is incredible. The dominating feature is no longer grayness. All is white. The snow has covered everything but the hot spots, and I see mostly steam, a tower of animation above every heat source, big or little. On a still morning, with the air thin and clear, the valley has grown a forest of pillars of climbing steam, each signifying by its di-

ameter the size and power of its source. On a windy gray afternoon, with lowering snow-fat clouds crowding the ridges, the steam billows and rolls, sliding across the basin to settle in a hollow or swirl into a misty rooster tail. In the lower slanting light of the winter sun, shadows streak the land and the steam upon it. I cover my camera lens as a tongue of mist and spray passes, to avoid a wet steaming and traces of minerals in the geyser steam. Eyeglasses are a constant annoyance, alternately steamed and frosted.

I shuffle cautiously to the edge of an icy, snow-piled boardwalk and kneel clumsily to study a runoff channel. Between gusts of steam I search the mats of green algae for—aha, here they are—some tiny orange dots. They are eggs, and nearby I find their parents, the brine flies. These flies, smaller but roughly similar to houseflies in appearance, live on the algae, grazing, mating, and dying (a little spider preys on them along with the local killdeer) on the shallow margins of this bizarre geyser world. The water heats the air only a trifle above the surface of the algae, and the flies live in that fraction of warmth. They don't fly, simply, forward. They seem to lift and hover, to move without sticking any part of them into the freezing zone right above. As I watch, they buzz here and there, from one egg cluster to another, across the tiny creeks and ridges of their algal landscape. Beyond the algae, under the open water—an ocean to them—I see the lace-and-china lip of mineral deposit framing a hot pool. The color of faintest rose, like the fading stripe on a dying trout, this delicately formed lip of minerals is as much supported by the water as vice versa. Many pools have these thin crust lips, extending out for a foot or more from their edges and making them seem smaller and less dangerous than they are. Crouching awkwardly there, I can imagine the lip not mineral at all, but ice sculpture by the same master who built the "ghost trees," coated with spray and snow, that rim the basin in lumpy improbable postures. As usual my attention has been diverted, first by the flies and then by the trees, from the hot water show I'm here to enjoy.

I don't know why I find the display easier to enjoy in winter; it requires a lot more work from me. Perhaps the snow gives the scene a familiar or welcoming softness and enables my archivist's mind to locate and catalog the hot spots more satisfactorily. The alien feel of the place is actually heightened by the drifting steam; I walk knee-deep in it one moment, crouch below it the next, and squint and dodge as it thickens and fades. I'm having an old struggle, really, one we face with every new landscape. On a much grander scale the explorers of the Southwest's plateau province—Powell, Dutton, and the rest—faced the same challenge when they were mapping that country in the 1870s and 1880s. They (especially Dutton) struggled consciously with defining the scenic and esthetic possibilities—the conceptual parameters—of that vast and spectacular landscape. It was so unlike any geography of their cultural experience that they were compelled to define a new perspective to fit the new world.

Maybe that's it, here in the basins. As I crouch in the fog I share Joseph Krutch's feelings about strange country:

Geyser cone of ***Lone Star Geyser,*** *Firehole River drainage.*

> There is a kind of beauty—and it is presumably the kind prevailing throughout most of the universe—of which man gets thrilling glimpses but which is fundamentally alien to him. It is well for him to glance occasionally at the stars or to think for a moment about eternity. But it is not well to be too continuously aware of such things, and we must take refuge from them with the small and the familiar. (Joseph Wood Krutch, *The Desert Year* [Penguin, 1977], p. 250)

When I divert my attention from the surroundings to watch the flies, I am taking just such a refuge. When I sit by a spring finding faces in the steam I again seek the familiar. I seek to relate the basins to easier places and easier times. Thus, I hope, I succeed in relating them to me.

When I see a little spring slowly creeping up on a sprig of silky phacelia, or choking the life from a ragged and forlorn old juniper, it's geology at a pace I can understand. When a butterfly falls into a quiet backwater pool, and we find it only a few hours later, it is a fast sculpture in lime, an incredibly delicate casting from life that shows every faint veination of the wings, every waist and thickening of the body. I can understand that, as well.

But when again this whole country—this vast network of ranges on which the geyser basins are only a small thermal blemish—lifts and buckles over its magmatic foundation, and life and landscape for hundreds of miles are twisted, seared, and obliterated; when this happens, and Yellowstone is again reborn in fire, if anybody is standing back far enough (perhaps an astronaut) to watch and yet survive the show, he will get an appreciation for the pace of geologic time that has so far eluded me.

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Paul Schullery *worked in Yellowstone Park for some years as a ranger-naturalist and as Park historian. He is the author or editor of several books about national parks and nature. He lives in Livingston, Montana.*

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DRAWN FOR AMERICAN WEST BY GUY PORFIRIO

TRAVEL CALENDAR

September through February 1984–1985

Once again we invite you to share in the joyous celebrations of our exciting West. We've selected events from every state west of the Mississippi to make up a list of small-town festivities, little-known oddities built on pure good humor, and grueling national competitions in sport and field, as well as workshops and lectures for lovers of music, art, horses, and Western history. You will see that Indian, Cajun, and Mexican foods are only the tip of the culinary iceberg at feasts from St. Louis to Fairbanks, and that traditional skills of the West are kept alive

through lighthearted contests—from cow cutting to corn husking. Agricultural and livestock shows abound, as do races on foot, bicycle, car, boat, horse, mule, and camel. This fall and winter the traveler in the West can chose among many happy occasions. Look for the next AMERICAN WEST Travel Calendar in our March/April 1985 issue. (A word of caution: although the information in this calendar is current, dates and details can change without notice. Please check in advance by telephoning the numbers given for each event.)

ALASKA

October

16-18: Alaska Day Festival. One of Alaska's biggest events, celebrating the transfer of Alaska from Russia to the United States. Costumed ball, parade, and general festivities. Sitka. (907) 747-8814.

November

Gathering of bald eagles at Eagle Council Grounds near Haines. Salmon in an unfrozen section of the Chilkat River draw thousands of bald eagles who feed through the winter months. (The eagles, sometimes nesting by the dozens like sparrows in the trees, are reportedly unruffled by tourists snapping photographs from the highway.) Haines. (907) 766-2234.

24-26: Northern Invitational Spiel-Curling. Similar to shuffleboard on ice. Fairbanks. (907) 452-8636.

December

26-31: Christmas Festival. Eskimo dancing, snowmobile races, traditional Eskimo games including knucklehopping, and more of like-spirited play. Barrow. (907) 852-2514.

January

18: Kuskokwim 300 Sled Dog Race. Top mushers come out for this 300-mile race run under some of the toughest conditions. Bethel to Aniak and back. (907) 543-2434.

February

8-17: In eighteenth-century Anchorage, an annual gathering for the barter of furs provided trappers and traders a rare chance for fellowship, for fun and games. Today, the annual Fur Rendezvous festival still offers an exceptional, lighthearted diversion from the cold, dark Alaskan winter with traditional games, competitions and events—world championship dog sled races for men, women, and children; a blanket toss; a weight-pulling contest for dogs. New events have been added to the modern rendezvous; sports like snowshoe baseball, a Grand Prix Auto Race, snowmobile races—even judo and gymnastics. A Miners and Trappers Ball and a trade fair are scheduled this year, and this "Rondy" still includes the state's only fur auction. Nineteen eighty-five marks the festival's golden anniversary. (907) 277-8615.

ARIZONA

September

1-3: Mountain Men's Rodeo and Parade. The Williams Mountain Men join the parade in authentic mountain-man garb. The rodeo is sanctioned by the Professional Rodeo Cowboys Association. Williams. (602) 635-2041.

15: Mr. and Ms. Arizona Body-building Contest. A series of poses help the judges select. Tucson. (602) 791-4101.

29-30: Gunfight and Stunt Competition. This international event, set against an Old West backdrop, attracts teams of contestants from England, France, Australia, and all over the United States and Canada. Scottsdale. (602) 945-8481.

October

19-21: The Bustle and Boots Square and Round Dance Fun Festival. Attracts dancers and callers from around the West. Globe. (602) 425-8431.

November

10-12, 17-19: International Festival of Magical Arts. The ancient arts of illusion, prestidigitation, and mind reading enchant children and adults in this annual festival of magic. The first weekend will feature shows by a world-famous magician—the second, magical artists from various countries. With sleight of hand, magicians pull coins from ears and create delightful deceptions to keep the audience spellbound. Mentalists and quick-change artists will also perform. An accompanying exhibit includes posters, props, and general paraphernalia focusing on a child's world of magic. Scottsdale. (602) 994-2315.

23-24: Outboard Motorboat Races. World-class championships. Formula 1, formula 100. Tunnel and V-bottom boats. Lake Havasu City. (602) 855-4115.

January

Mid-January: Children's Fishing Derby. Hundreds of children between the ages of four and twelve tote their fishing poles to Reid Lake to catch rainbow trout and compete for a slew of prizes. Tucson. (602) 791-4878.

February

7-10: Pow Wow Gem & Mineral Show. Rockhounds turn Quartzsite into a boom town every winter as thousands gather to exhibit and view. Quartzsite. (602) 927-6325.

15-17: O'Odham Tash Indian Pow Wow. One of the largest Indian events in the West. All-Indian rodeo, parade, ceremonial dances, arts and crafts. Casa Grande. (602) 836-2125.

ARKANSAS

September

15-16: Antique Car Show and Parade. A cavalcade of historic vehicles will stop in downtown Eureka Springs. Owners will be there to answer questions. (501) 253-8737.

15-16: Sixth Annual Doll Show and Sale. Antique dolls, reproductions, twentieth-century dolls. Eureka Springs. (501) 253-8737.

28-October 7: Arkansas State Fair and Livestock Show. Barton Coliseum, Little Rock. (501) 372-8341.

October

20-21: Frontier Days at Old Washington Historic State Park includes muzzle-loading turkey shoots and crafts demonstrations—quilting, lye soap making, hominy making, and weaving. Washington. (501) 983-2684.

November

20-24: A Wings-over-the-Prairie Festival stirs the town of Stuttgart as duck-callers from all over gather on the main-street stage for the world championship duck-calling contest. Juniors, men, and women quack in earnest to win the title in their respective categories. Presided over by the winner of the Queen Mallard Beauty Contest, the festival includes a carnival, sportsman barbeque and dance, and a show and sale of wildlife arts of the region. Duck-callers, by the way, are not the only competitors here. Gumbo teams also gather for the Duck Gumbo cook-off. (501) 673-1602.

29-January 2: Twelfth Annual Toys Designed by Artists. A national, juried exhibition of whimsical interpretations of toys, toys of exotic materials, or simply delightful take-offs like "Pin the brush stroke on Blue Boy," a farmland of whistles, or a crackerjack bank of silver, copper, and brass. Little Rock. (501) 372-4000.

December

1-2: Christmas Showcase of the Ozark Foothills Craft Guild. The finer crafts are featured here—jewelry, hand-painted china, weaving, and blacksmithing arts in addition to brooms and toys. Little Rock. (501) 269-3896.

February

6-7: Arkansas Agricultural Exposition. New farm equipment on display. Forrest City. (501) 633-3034.

CALIFORNIA

September

1-2: Scottish Games. Bagpipe bands, a tossing of the caber, rugby, soccer, and Scottish foods and clothing. Santa Rosa. (415) 848-4005.

14-16: Pow Wow Days. Knobby-knees contest, beard-growing contest, burro derby, western dancing, bingo, and general entertainment. Apple Valley. (619) 247-3202.

14-16: Monterey Jazz Festival. An all-star line up will play day and night. Monterey. (408) 373-3366.

29: Concours d'Elegance. An exhibit of fine classic and vintage automobiles, an award ceremony, and a winners' parade. Santa Barbara. (805) 969-7734.

November

9-11: Brawley Cattle Call. A tribute to the cattle industry, the cattle call includes three PRCA rodeos, western parade, dances, chuckwagon breakfast, and a foot-stomping, bluegrass concert. Brawley. (619) 344-3160.

10-11: Third Annual California State Driving Championship. Sheep dog trials. Open Sheep. Porterville. (209) 781-4263.

December

8-10, 15-17: Columbia State Historic Park helps recreate the atmosphere of a post-gold-rush Christmas. Saint Nicholas inspires weekend celebrations including a children's parade (full of angels), candlelight processions, candy-cane making, and old-fashioned decorations. Each Friday and Sunday night at the Park's restored City Hotel, guests are served a traditional Victorian-style Christmas dinner with such tantalizing treats as smoked quail, creamed leek and potato soup, roast duck with chestnut stuffing, and, of course, plum pudding. Columbia. (209) 532-1479.

December-March: Whale watching. Hundreds of gray whales can be seen migrating along the entire California coast. The best vantage points for watching change with the month. For more information call (916) 322-1396.

February

15-24: National Date Festival. Celebrating the date and citrus industry. Agricultural and livestock show, camel and ostrich races and a carnival. Indio. (619) 342-8247.

COLORADO

September

1-3: 24th Annual Western Slope Trap Shoot. One of the largest state shoots attracts sportsmen from all over the western United States. Delta. (303) 874-8616.

10-16: The Telluride Hang-Gliding Festival. An invitational hang-gliding competition, with spectacular aerobatic demonstrations. Telluride. (303) 728-3614.

29: Tree-Planting Festival. The public helps reforest wildlife preserve land clear-cut during early mining days. Old Snowmass. (303) 927-4777.

October

18-28: International Film Festival. International feature-length films, documentaries, independents, animation, experimental and children's films. Film makers as well as national and local critics speak. Denver. (303) 321-FILM.

December

28-30: Koshare Indian Dances at Kiva. To the music of drum, rattle, and voice, dancers perform their Winter Night Ceremonial—a dozen or more pueblo dances. La Junta. (303) 384-4801.

January

12-13: Snow and Ice Sculpture Contests. Unique, grand-scale sculpture is carved and molded by contestants, many of whom are local chefs. Ice sculpture, Vail. Snow sculpture, Lionshead. (303) 476-1000.

16-20: Winterskol: An upbeat affair, this winter festival offers an unusual array of events—from *gelundespung* contests (free-style ski jumping) to skijoring (a skier is pulled by a horse over an arduous course of hills, jumps, and gates). Hot-air balloons float contestants to starting ski lines in air-to-ski races; timing begins when the balloons lift off the ground. In a chili shoot-out local restaurant chefs vie for the chili championship. Customers judge. Fireworks, ice sculpture, and a canine fashion show contribute to the merrymaking, and the Mad Hatter's Ball hat contest tops it all off. Aspen and Snowmass. (303) 923-2000.

HAWAII

September

3: Waikiki Annual Rough Water Swim. This 2.4-mile race is from Sans Souci to Duke Kahanamoku Beach. All ages and categories. Waikiki, Oahu. (808) 547-6410.

12-16: Hawaii County Fair. Hawaiian arts and crafts, agricultural displays, steer show, lei contest, and orchid show. Hilo, Hawaii. (808) 923-1811.

September-October: Aloha Week Festivals. All islands. Hawaiian pageantry, street dances, luaus, canoe races, parades, and, on Oahu, a royal ball. (808) 923-1811.

Sept. 20-30: Oahu
Sept. 30 and Oct. 6: Kauai
Oct. 6-13: Hawaii and Malokai
Oct. 13-20: Maui

29: Aloha Week Festival Floral Parade. Over a dozen floats, lavishly embellished with hibiscus, plumeria, and other flowers and plants, are featured in this grand parade—the highlight of the Aloha Week Festivals. Marching bands from the region, from Canada, and the mainland play for spectators, clowns, and participants, while Pa'u riders (horsewomen gowned in the flowing riding dress of Hawaiian tradition) promenade on horses adorned with flowers and other decorations. Honolulu and Waikiki, Oahu. (808) 944-8857.

October

6: Ironman World Triumph Triathalon. Bicycling, swimming, and running. Kailua-Kona, Hawaii. (808) 923-1811.

16-21: Annual Orchid Plant and Flower Show. Several thousand varieties of tropical flowers and plants. Honolulu, Oahu. (808) 923-1811.

November

26-December 2: Duke Kahanamoku Surfing Classic. On the day of the best surf, competitors from all around the globe meet the ultimate challenge of the northshore beaches of Oahu. Part of the Triple Crown of Surfing. Oahu. (808) 521-8555.

February

16-17: Great Waikoloa Horse Races and Rodeo. Major rodeo events with matched horse races on a flat track. Waikoloa, Hawaii. (808) 545-3220.

IDAHO

September

22: 54th Annual Idaho Spud Day. A Buckaroo Rodeo, fishing derby, demolition derby, parade, plays, talent show, rock concerts, spud-picking contests, and free baked spuds for everyone. Shelley. (208) 357-7251.

October

5-8: Draft Horse International Show. Largest

all-horse draft show in the northwest with Belgian, Clydesdale, and Percheron draft horses in various classes, teams, and contests. Sandpoint. (208) 263-2161.
22-28: Fiddlers Jamboree. Fiddlers' jam sessions and dancing. Riggins. (208) 628-3322.

January
26-27: U.S. Pacific Northwest Dog Sled Races. All kinds of dog-sledding competitions. Priest Lake. (208) 443-2621.
26-27: Winter Jamboree. Features nordic ski run, ice fishing contests, snowmobile races. Cascade. (208) 382-4132.

February
2-3: Ep-peh-tes (feather). The traditional memorial ceremony or powwow of the Nez Perce Tribe. A colorful time of year when Indian names are given to the young. Drumming and dancing contests, friendship dinners, a blanket giveaway, and a traditional root feast. Lapwai. (208) 843-2253.
23: Wild Game Feed. Wild-meat cooking at its best, hang-gliding events, and a dance. Riggins. (208) 628-3322.

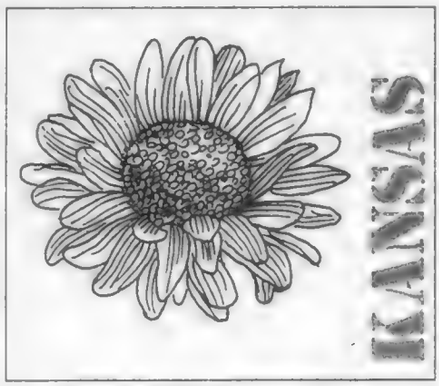
IOWA

September
August 30-September 3: Midwest Old Settlers & Threshers Reunion. Hundreds of operating steam-traction engines, gas engines, tractors, exhibits, and antiques. Mount Pleasant. (319) 385-8937.
7-8: Tri-State Rodeo. Top name entertainment and rodeo action. Fort Madison. (319) 372-5471.
7-9: Pufferbilly Days. Railroad-heritage celebrations include a grape stomp, flea market, mini-marathon, historic tours, and a frontier rendezvous. Boone. (515) 432-3342.
14-16: Civil War Muster and Mercantile Exposition. Two battle re-enactments and a grand military ball recreate the mood of the Civil War days. Davenport. (319) 232-2735.
15-16: Creston-Southwest Iowa Professional Hot Air Balloon Races. In this colorful festival about three dozen baloonists play chase in Hare and Hound races, sunrise and sunset on Saturday and sunrise on Sunday. Skydivers jump before crowds of thousands. Between races and jumps spectators amuse themselves browsing at the flea market and art and book fairs; eating porkburgers; dancing; and reviewing a parade. Creston. (515) 782-7021.

October
Mid-October–mid-November: The fall migration of waterfowl offers a spectacular sight for birdwatchers, naturalists, and casual visitors. Good vantage at the DeSoto National Wildlife Refuge. DeSoto. (712) 642-4121.

December
7: Christmas in the Village. Eighty costumed volunteers recreate frontier and Victorian Christmas scenes. Davenport. (319) 323-2735.

February
2-3: Winter Sports Festival. Open skiing competitions for all ages; snow-sculpture and ice-skating competitions; volleyball, softball, and hockey. Estherville. (712) 362-3541.



KANSAS

September
1-3: Renaissance Festival. This unusual festival is modeled on a sixteenth-century harvest fair and includes music, theatre, food, and equestrian events of that period. Bonner Springs. (816) 561-8005.
7-16: Kansas State Fair. Official state fair of Kansas. Hutchinson. (316) 662-6611.
13-16: National Guitar Flat-Picking Championship & Bluegrass Festival. Food and old-time music, featuring eight major contests, workshops. Winfield. (316) 221-3262.

October
5-7: Carrie Nation began her rampage against "demon rum" in Medicine Lodge, Kansas, but that history doesn't prevent a rollicking good time at the Indian Summer Days celebrations there each fall. This year, Medicine Lodge celebrates its history and pioneer spirit with a stockade shindig, where visitors can relive stockade life at the turn of the century. Looking to more contemporary pleasures, organizers have scheduled a two-mile and a ten-kilometer run, as well as a cow-chip throwing contest. A rodeo or a fashion show will entertain spectators, as will a "Best in the West" art show, combining historical and contemporary work on western and wildlife subjects. Medicine Lodge. (316) 886-5163.
22-27: Neewollah Celebration. A week-long happening includes the International Music Festival, which brings big-name entertainment to town, plus carnivals, music shows, parades, theatrical productions, and street acts. Independence. (316) 331-1890.

January
27: Kansas Day Celebration. Fort Larned National Historic Site presents special programs and living-history displays. Larned. (316) 285-2054.

February
9-10: National Truck Pull. Trucks in several different categories demonstrate their power pulling weighted sleds. Wichita. (316) 265-2800.

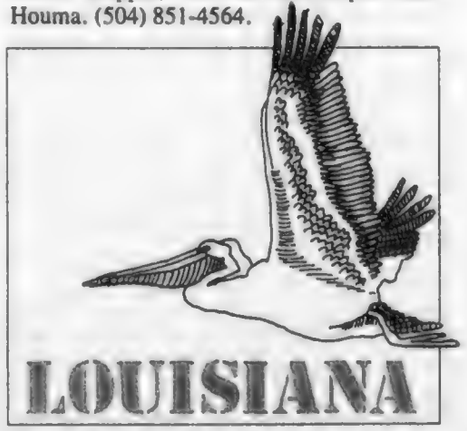
LOUISIANA

September
14-16: Rayne Frog Festival. For frog lovers of all ages: frog racing, frog jumping, and frog eating. Rayne. (318) 334-2332.
21-23: Harahan Railroad Fair. Old railroad cars, an antique car show, baby contest, arts and crafts, foods, rides, and games. Metairie. (504) 835-9666.
29-30: Louisiana Wildfowl Carvers and Collectors Festival. An art show and competition of wildlife carving and painting. New Orleans. (504) 588-9143.

October
Every Sunday: Angola Prison Rodeo. Bands, rodeos, food, paintings, leather goods—all by and for the benefit of the inmates. Angola. (504) 655-4411.
26-28: French Food Festival. This old-fashioned food festival features Old French and Acadian seafood. Different families will cook their authentic recipes under a huge circus tent. Other fun events include: parades, a 10-kilometer run, auctions, music, dancing, art shows, a beauty contest, and of course cookoffs and bakeoffs. La Rose. (504) 693-7355.
14: Asphodel Festival of the Performing Arts. A lively picnic with outdoor theater, ballet, jazz and string quartets from New Orleans and Baton Rouge, modern dance, magicians, and mimes. Asphodel. (504) 654-6868.

November
November-January: Greenhead Hunting Rodeo. This sixty-day event focuses on duck hunting but entails any wildlife hunting. Bowig. (504) 594-2054.

January
1-first week in April: Terribone Black Bass Fishing Rodeo. A fishing contest for Bass, Perch, Croppie, Pan Fish, and Striped Bass. Houma. (504) 851-4564.



MINNESOTA

September

1: Farmamerica's First Annual Horse Plowing Contest and 1920s Trade Fair. Horse-drawn plowing contests, blacksmithing and threshing demonstrations, music, and food. Waseca. (507) 835-2052.

2: Pony Express Riders For Courage. A re-enactment of early mail delivery to the historic Meighen Store. Preston. (507) 765-3309.

8-9: International Button Box Accordion Festival. A celebration of music, dance, and ethnic foods. Chisholm. (218) 254-3323.

16: Log Dogs and Dovetails Log Cabin Building. A slide program, lecture, and demonstration on the preparation of logs and construction of log cabins. Grand Rapids. (218) 327-1728.

October

12-14: 1984 Annual Owatonna Rendezvous and Blackpowder Shoot. The fur-trade era is brought back as families gather to act out traditions of American Indians and early voyagers, hunters, and trappers. On this frontier weekend practical procedures are: building teepees and lean-tos, starting fires with flint and steel, cooking Buffalo Turkey and Indian Fry Bread, and trading furs, blankets, clothing, and food. A trappers' run involves target shooting with pistols and muzzle-loaded guns. Owatonna. (507) 835-2052.

November

17: Dixieland Day. Music and food from New Orleans. Chisholm. (218) 254-3323.

January

26-27: 15th Annual Ely All-American Championship Sled-Dog Races. Dog sledding of all kinds with a dance on Friday night. Ely. (218) 365-4879.

20-March, every Sunday: Walker Jalopy Races on Ice. Plenty of action. Walker. (218) 547-1313.

MISSOURI

September

1-3: Pershing Balloon Derby. Second-largest sanctioned balloon derby in the country with 50-75 colorful hot air balloons. Laclede. (314) 751-2479.

15-October 21: National Crafts Festival. Major exposition of rare and historic American handicrafts—displays and demonstrations of log-hewing, rope-making, soap-making, spinning. Silver Dollar City (Branson). (417) 338-2611.

October

26-November 17: American Royal Rodeo, Livestock and Horse Show. The 87th annual, including the largest quarter-horse show in the nation. Kansas City. (816) 221-5242.

28-30: Back before the Second World War, corn husking was next to baseball in popularity, but it dropped by the wayside not long after mechanized harvesting techniques were perfected. Now in Missouri—where the national championships were held in 1937—the sport is enjoying a revival. At this year's state championships deft hands will once again send ears of corn sailing into a horse-drawn wagon as challengers ply the art of shucking. We're told that old-timers in the sixty-five-plus class record the best times. A parade, craft show, antique-machinery exhibition, and a corn-pile money-hunt for the youngsters add to the lighthearted atmosphere. Winners of the open-class competition are eligible for the Nationals in South Dakota this year. Marshall. (816) 886-7464.

November

3-25: Fall Flower Show. The Missouri Botanical Garden displays an array of flowers in a Victorian theme. How-to workshops. St. Louis. (314) 577-5100.

February

22-23: NAIA National Track & Field Competition. The 20th annual meet includes many world-class athletes. Kansas City. (816) 842-5050.

MONTANA

September

14-16: Montana State Draft Show. Strong and beautiful, 150 draft horses from all over the northwest—Belgians, Percherons, Clydesdales, Shires, and others—will be shown in competition. Several classes bring diversity and interest to the show. In the "log pole," 200-foot logs are dragged by single horses in competition. The grand finale features magnificent 8-up hitches. Barbecues, a barn party, fiddling contests, and a square dance add to the fun. Bozeman. (406) 586-5421.

15-16: Heritage of the Yellowstone Folklife Festival. Experience the traditional and fun skills rooted in rural American life: ranching, trapping, storytelling, saddlemaking, and others. Billings. (406) 248-4901.

15th or 22nd: Alder Gulch Fall Horseback Poker Run. Sixty or more riders draw poker hands to participate in a trail-horse, mission run for fun and prizes. Virginia City. (406) 843-5341.

22-23: Threshing Bee and Antique Show. This farm celebration will have the largest display of oldtime farm equipment in the Northwest. Culbertson. (406) 787-5318.

October

13-20: Northern International Livestock Exposition and Rodeo. A breeder and feeder, cattle trade show, and PRCA rodeo. Billings. (406) 259-5595.

January

Early January: PRCA Montana Circuit Finals Rodeo. The top 10 Montana cowboys and cowgirls compete in bareback and saddle-bronc riding, steer wrestling, calf roping, and more. Great Falls. (406) 452-6401.

26: Bobby Burns Night. A large dinner and dance commemorate this poet laureate of Scotland. Miles City. (406) 232-1828.

26-February 2: Montana Winter Fair. This livestock show features a draft-horse competition. Bozeman. (406) 587-8142.

NEBRASKA

September

1-3: Nebraska State Horseshoe Tournament. Horseshoe-throwing skills are at their best here. Lexington. (308) 324-5504.

1-3: Nebraska State Muzzle-Loaders Championship and Rifle Shoot. A chance to experience the art of western gunmanship. Lexington. (308) 324-5504.

10: Meat Animal Expo. Cattle of all types are on display for show and sale. Norfolk. (402) 371-4862.

October

5-7: Octoberfest. With beer gardens, ethnic foods, and entertainment, this event is a celebration of the harvest. Sidney. (308) 254-5851.

November

10-11: 100th Annual Show of Nebraska Poultry Association. Fowl fans from fifteen different states show purebred chickens, ducks, geese, and turkeys at this centennial exhibit. Two thousand colorful, feathery friends will be on view. Columbus. (308) 762-4816.

December

1-2: Winter Art Fair. A combination of arts, crafts, performances, music, and children's theater. Omaha. (402) 551-6557.

January

25: Walpurgisnacht All-Night Festival. This is a lively celebration with all kinds of goings-on in every room of the University of Nebraska Student Union—something special

every twenty minutes. Comedians, dancers, puppet shows, magicians, bands, foreign and domestic films, games, a jello-eating contest, and sampling of ethnic foods keep everyone awake and busy. Lincoln. (402) 476-7511.
26-27: Winter Festival. Car and motorcycle races on the ice, cross-country ski clinics, Siberian husky races and demonstrations, hot-air balloons, ultralight and radio-controlled airplanes, skiing and skating events. Omaha. (402) 444-5933.

NEVADA

September
5-9: International Arabian Horse Fair. Discussions and demonstrations by equine notables on everything from horse photography to competitive trail- and endurance-riding will interest the tens of thousands attending this yearly event. Free-Style Liberty Trick and Pleasure Driving are among the categories in a top-notch horse show, and "Stallion Avenue" shows off more than 100 of the finest Arabian stallions in the country. Tack and leather products, art, and jewelry are on display. Reno. For information call the International Arabian Horse Association (Denver, Colorado) at (303) 452-1212.
7-9: Famous Camel Races. Wild and woolly camel races and an 1860s Grand Ball. Virginia City. (702) 847-0311.
13-16: National Championship Air Races. Four classes of racing aircraft—from small homemade airplanes to fighters used in WW II. (See AW, Jan/Feb 1984) Reno. (702) 826-7500.
29-30: International Whistle-Off Contest. Individuals and groups whistle up a storm in categories from classical to country—without aid of any musical contrivances. Carson City. (702) 882-1565.

October
7: Man/Mule Race: Lamoille to Elko. Various categories of contestants, runners, mules, and cyclists contribute to the hilarity over a 20-mile course. Elko. (702) 738-7135.
31: Nevada Day. Parade, rock-drilling and weight-carrying contests, beard contest, races, firefighting competition, and parties. Carson City. (702) 882-1565.

November
8-11: Caesars Palace Grand Prix. World Championship Formula One Race. Specially designed, highly refined engines such as the DFV Ford Cosworth V8 and Alfa-Romeo are used in this race. Las Vegas. (702) 634-6698.

February
18-19: Bristlecone Chariot Races. Through snow or mud or on dry ground, charioteers from horse-racing stables of the West drive their teams flat out for the finish line. "Calcutta auctions" spice the races. Ely. (702) 289-8877.

NEW MEXICO

September
2: All-American Futurity. The 26th running of a $2.5-million futurity—the Kentucky Derby of quarter-horse racing. Ruidoso Downs. (505) 378-4431.
12-13: Enchanted Circle/Wheeler Park Century Bike Rally. One hundred-mile ride through the mountains of Enchanted Circle. Cycling competitions and social events. Red River. (505) 754-2366.

October
6: Annual Trinity Site Tour. Visitors caravan to the site of the first A-bomb explosion. A guest speaker relates historical background on the only day of the year the site is open to the public. Alamogordo. (505) 437-6120.
6-14: Albuquerque International Balloon Festival. Mass ascensions of hundreds of balloons make an ineffable spectacle each weekend; races are held during the week. Albuquerque. (505) 883-0932.
12-21: Santa Fe Festival of the Arts. A cornucopia of the arts, this fest includes exhibitions of hand-crafted jewelry and ceramics, photography, painting, and sculpture. A major invitational, multimedia show focuses on landscapes by artists of Santa Fe. In performances by dancers and models, wearable art—handmade, one-of-a-kind fashions or constructions—is creatively displayed. Children make or play with art, and visitors of all ages enjoy break dancing and chamber music, poetry and storytelling. Santa Fe. (505) 988-3924.

November
8-11: Indian National Finals Rodeo. The 9th annual, with American-Indian rodeo riders from the United States and Canada. Albuquerque. (505) 898-2667.

December
25: Dances to commemorate the season take place in various pueblos. Deer, Matachines, Buffalo, and other dances. Picurís, San Ildefonso, San Juan, Santa Clara, Taos, Chochití, Jémez, Santa Ana, San Felipe, Santo Domingo. (505) 827-6180.

January
30-February 3: Bach Festival. Bach's 300th anniversary is celebrated with a marathon of ensemble and solo works by the Bach family, recitals by guest artists, and a concert of Bach's B minor Mass. Santa Fe. (505) 988-4640.

NORTH DAKOTA

September
1-2: Medora Musical. Held in a natural, outdoor amphitheater in the Badlands, this variety show features music, dance acts, and skits. Medora (701) 223-4800.
7-9: 15th Annual United Tribes Powwow. This ceremony of singing and dancing attracts colorfully costumed Indians from various tribes with their artifacts and recipes. Bismark. (701) 255-3285.
11-13: Big Iron Farm Show and Exhibition. Farming equipment and machinery will be displayed and demonstrated. West Fargo. (701) 255-3285.

October
6-7: Makoti Threshing Bee. Antique threshing machines, farm equipment, and memorabilia will be shown. A fiddlers' contest and dance add to the fun. Makoti. (701) 726-5693.

November
14-15: International Durum Forum. Experts on the durum wheat industry offer workshops and judge quality wheat. Minot. (701) 852-6000.
14-18: Pastaville. "The Pasta Olympics." Since North Dakota is the largest durum wheat-producing state in the country, all events will deal with pasta and its production. There will be an "Oodles of Noodles" sculpture contest, a rigatoni run, a lasagne leap, a noodle shoot, and a spaghetti-legs contest (for the man who has the best spaghetti-like legs.) Pasta chefs prepare tantalizing treats and the world's largest lasagne. Minot. (701) 852-6000.

January
12-13: Garrison Sled Dog Races. Huskies race through winter terrain. Garrison. (701) 463-2600.
26: Dakota Anglers Winter-Fishing Derby. Two-person teams fish for northern pike, bass, walleye, and croppie through two to three feet of lake ice for prizes. Jamestown. (701) 252-6147.

OKLAHOMA

September
3: KRMG Great Raft Race. Four thousand crew members challenge a 9-mile course along the Arkansas River on hundreds of homemade rafts of all shapes and sizes.

Tulsa. (918) 493-7400.

7-8: Bluegrass Festival–Chili Cookoff. Bluegrass-picking bands and chili-cooking teams unite to compete for fun and prizes. Tulsa. (918) 583-2617.

14-16: Fall Festival of the Arts. A lively celebration of the performing arts (ballet, square dancing, clogging, modern dance, jazz, and theater) and the visual arts (painting, sculpture, crafts, and photography). Elk City. (405) 225-0207.

21-30: State Fair of Oklahoma. One of the largest and best state fairs in the nation, with the last major rodeo before the national finals. There will be tractor pulls, hot rod and motorcycle races, an extensive livestock show, a culinary-arts contest (salad-making, bread-baking, canning), and Ice Capades. A mini-world's fair highlights government-sponsored exhibits from 20 or more nations. Three outdoor stages offer continuous entertainment: bluegrass, rock, gospel, theater, comedy, belly dancing, and much more. Oklahoma City. (405) 942-5511.

October

12-14: World's Richest Roping and Western Art Show. Professional ropers on horseback compete for big cash prizes. A Western Art Show and barbecue add to the entertainment. Chelsea. (918) 789-2220.

November

10-17: World Championship Quarter-Horse Show. A spectacular show and sale of prize horses begins a week of trading, country-western dances, ranch tours throughout central Oklahoma, and tasty barbecues. Oklahoma City. (405) 232-2211.

December

12-16: Sunbelt Cutting-Horse Futurity. Some of the top ranch horses in the world convene at this authentic cutting competition for a chance to enter the national championships. Oklahoma City. (405) 232-6381.

January

12-15: International Finals Rodeo. An important competition to decide who will go to the world finals. Pauls Valley. (405) 238-6488.

OREGON

September

1-3: White Water Hydroplane Races. Little, one-man jet boats fight rapids on the Rogue River. Grants Pass. (503) 476-7717.

1-October 28: Oregon Shakespearean Festival. Eleven plays will be presented in one outdoor and two indoor theaters. Ashland. (503) 482-4331.

12-15: Pendleton Roundup and Happy Canyon Pageant. This is one of the nation's most famous rodeos with world-renowned stars competing in six major events. A pony-express race and stagecoach race bring back feelings of old pioneer days. The Westward Ho Parade features nonmechanical vehicles of the old West. The Happy Canyon Dance and Pageant presents the theme, "the settling of the West," with Western entertainment at night and an American-Indian beauty pageant. Meanwhile, Indians from fifty different tribes participate in colorful ceremonial dancing amid 250 or more teepees. Pendleton. (503) 276-2553.

15: Indian Style Salmon Bake. Fresh salmon is cooked alongside the beach by the Siletz Indians on rotating spears in a pit. Open to the public. Depoe Bay. (503) 994-3070.

October

12-14: Driftwood Derby. Teams of horses will race six miles to a pier on a sandy beach. A pub crawl and a clam-chowder cookoff. Lincoln Beach. (503) 994-3070.

November

23-25: Wooden Toy Show. An incredible variety of innovative and traditional handcrafted and painted wooden toys. Portland. (503) 228-1367.

January

25-27: Oregon Midwinter Square and Round Dance Festival. Three thousand dancers convene to keep an American square-dancing and clogging tradition alive. Eugene. (503) 687-4292.

February

24-26: Newport Seafood and Wine Festival. An epicurean's delight with boat rides, an Art Quake, live bands, and dancing. Newport. (503) 265-8801.

SOUTH DAKOTA

September

2-4: Black Hills Championship Rodeo. PRCA-sanctioned rodeo action. Rapid City. (605) 348-5797.

16: KGFX Bad River Suicide Race. Horse and rider are meanly tested on a course with steep grades and water traps as spectators watch from the grandstands. Ft. Pierre. (605) 224-8686.

21-23: Corn Palace Polka Festival. A whopper of a polka dance and a religious polka mass. This affair kicks off the week of the Corn Palace Festival, September 23 to 29. Big-name popular and country-western singers, comedians, and rock bands provide entertainment to spare—all in a carnival atmosphere. Mitchell. (605) 996-1140 or 996-7311.

October

1-2: Annual Buffalo Roundup. Every fall, using horses and four-wheel-drive vehicles, Custer State Park employees and volunteers round up a 1,000- to 1,500-strong herd to count them and determine their age and sex; brand the calves; and vaccinate. In order to maintain a viable herd-size for winter pasture, ten-year-olds are offered for public auction on the third Saturday in November. The Park's reputation for a disease-free herd brings buffalo enthusiasts from all over. Roundup and auction are open to the public. Custer State Park. (605) 255-4515.

14: Demolition Derby. Two-dozen cars bump, crush, and grind in a series of heats in this 14th annual trial of endurance. Geddes. (605) 337-2501.

January

25-31: Sioux Empire Farm Show. Commercial breeding heifers, feeder and market steers. Sheep day, swine day, college and juniors livestock judging. Horse pull, harness-drivers' show, and a "Sale of Champions." Sioux Falls. (605) 336-1620.

February

3: Sioux River Clam Dig. A winter picnic with a potluck-stew kettle in Conservation Park. Skiing and snowshoeing. Brookings. (605) 692-5740.

TEXAS

September

3: Western Horse Races and Barbecue. Old-fashioned horse races to satisfy the my-horse-can-outrun-your-horse urge. Western saddles, no professional jockeys or registered horses. Western melodrama and Texas-style barbecue. Alamo Village (Brackettville). (512) 563-2580.

7-9: National Championship Pow Wow. Tribes from many states are represented in dance competitions, an archery contest, craftworks, and Indian foods. Traders Village (Grand Prairie). (214) 647-2331.

13-16: Republic of Texas Chilympiad. One of the biggest in the country, sanctioned by the Chili Appreciation Society, International, the Chilympiad offers points for showmanship as well as for good-tasting chilis—Bebop Chili, Buzzard-Breath Chili. Any variety can be entered. A men's state championship is one of many categories here. Plenty of live, country-western music and games like lemon-rolling and egg-tossing keep the place jumping, as do clogging and gymnastics demonstrations, an air show, a Chili Queen contest, and more. San Marcos. (512) 396-5400.

October

18-21: CavOILcade. Salute to the petroleum industry. Parade, regatta; fishing rodeo, musical events, and competitions. Port Arthur. (409) 963-1107.

November

25-27: Go-Kart Racing Finals. International Go-Kart Federation amateur races for factory-made racers. Henderson. (214) 836-2660.

January

27: State Championship Domino Tourney. A double-elimination process narrows down hundreds of contestants to determine the best domino player in Texas. Barbecue too. (512) 798-2311.

23-February 3: Southwestern Exposition Stock Show & Rodeo. This western-flavored extravaganza began in 1917 as the world's first indoor rodeo. It now includes prize livestock displays, horse shows, midway, and name entertainers. Fort Worth. (817) 332-7361.

UTAH

September

1: The Golden Circle Marathon. A 26.2-mile footrace from Blanding to Bluff with a watermelon bust at the conclusion. Blanding. (801) 678-2244.

1-2: Four-Wheel Campout. Expedition leaders guide four-wheelers into rugged territories of the canyonlands, into slick-rock country, and to the third-largest natural bridge in the world. Moab. (801) 259-6054.

1-3: Pioneer Harvest Days. Beautiful Pioneer Trail State Park hosts this event within their living-history museum—a small-town pioneer village. Outdoors and in 13 buildings, pioneer-day preparations for the winter are discussed, dramatized through readings, and lived out. Demonstrations are numerous: butter churning, candle making, quilting, home spinning and weaving, bread baking, and adobe-brick making. Talks on planting, harvesting, food preservation, and the celebration of holidays. Salt Lake. (801) 533-5881.

6-8: Southern Utah Folk Festival. Demonstrations of folklife with exhibits and country entertainment. Zion National Park. (801) 628-0505.

14-16: Autumn Aloft Hot Air Balloon Festival. While 15,000 or more people enjoy festivities, 25 colorful balloons are launched every morning. Park City. (801) 649-6100.

October

24-29: Ballet West will perform "Les Sylphides", "Pas de Deux", and "Western Symphony." Salt Lake. (801) 533-5555.

November

23: Temple Square Christmas Lighting. 210,000 lights are lit for the holiday season and turned on nightly till the end of the year. Salt Lake. (801) 531-4376.

December

24: Park City Ski Area Torchlight Parade. A simple Christmas Eve celebration with Santa on skis. Hot chocolate, goodies, caroling, a candlelight service, and a torchlight parade—75 skiers holding red and green torches ski in formation. Park City. (801) 649-8111.

WASHINGTON

September

8-23: Western Washington State Fair. Largest fair in the state. Professional entertainment, rodeo, carnival, fireworks, agriculture and livestock shows, art shows, and more. Puyallup. (206) 845-1771.

28-30: International Culinary Show. A full-course feast of culinary pleasure. Foods, wines, kitchen accessories to taste, touch, or buy. Seattle. (206) 682-3367.

October

6-7: West Coast Oyster Shucking Championship and Washington State Seafood Festival. The best shuckers on the west coast shell for the title. Thousands come for geoduck chowder, a seafood cookoff, live music, and Indian dances. Shelton. (206) 462-2021.

18-19: "All the Way Home." On one of the many stops of a cross-country tour, the National Theatre of the Deaf presents a Pulitzer Prize-winning play—a stirring comedy-drama acted out in sign languange and spoken English simultaneously. Tacoma. (206) 591-5890.

November

17-18: Miniature Homes Show. More than just dollhouses, these scaled-down constructions are carefully furnished replicas of real houses. Yakima. (509) 575-8615.

December

8-9: Deep-Freeze Invitational Slow Pitch Tournament. Sixty-six teams from Washington and Oregon toss and bat a cold softball over mud or snow. Yakima. (509) 575-6020.

January

22-28: Northwest Bach Festival. The only Bach festival in the country using all period instruments, originals or reproductions. Valveless horns, Stradivarius violins, one-key flutes, and other eighteenth-century instruments help create music that would be familiar to Bach's discerning ear. Concerts of his compositions and discussions of the art of the period are meant to take listeners back to the 18th century. Musicians and leaders for instrumental and vocal workshops come from all over the world. Spokane. (509) 747-7398.

WYOMING

September

1-3: Old Timers Rodeo. Experienced riders over 40 years may tackle any standard event in this rodeo. Lander. (307) 332-3892.

8-9: Keyhole Expo. Colorful hot-air balloon rallies attract visitors to this country fair with Wyoming handicrafts, square dancing, theater, a fishing derby, and a buffalo barbecue. Moorcroft. (307) 682-4757.

22-23: All American Cutter Races. This is a cow-cutting futurity. Jackson. (307) 733-4933.

25-November 30: "Little Shadow Catcher." The D. F. Barry photographs that make up this exhibition were given to the Buffalo Bill Museum by Barry himself in the 1920s. Barry is best known for his portraits of Indian leaders and cavalry officers. Cody. (307) 587-4771.

October

6-7: Goshen County Music Festival. This old-time, northwestern country-music competition and concert features nonelectric instruments: guitar, banjo, mandolin, and fiddle. Toorington. (307) 532-3879.

14-16: All Girls Rodeo—Merchant Calf-tying Show. A 5-event rodeo with team roping, pull bending, barrel racing, breakaway roping, and goat and calf tying. Rock Springs. (307) 382-4650.

December

15-April 15: National Elk Refuge Sleigh Rides. Take a sleigh ride into elk territory to see them up close. Jackson. (307) 733-3316.

January

25-26: Winter Festival. Work-horse team pulling, a cross-country ski chase and bicycle-icicle races highlight this annual celebration next to the Wind River Mountains. This snowy affair features crazy events like a broom-ball game (similar to ice hockey but without skates, played with a broom and basketball), tug of war, and a pie-eating contest. There is also a dinner theater on both nights. Pinedale. (307) 367-2242.

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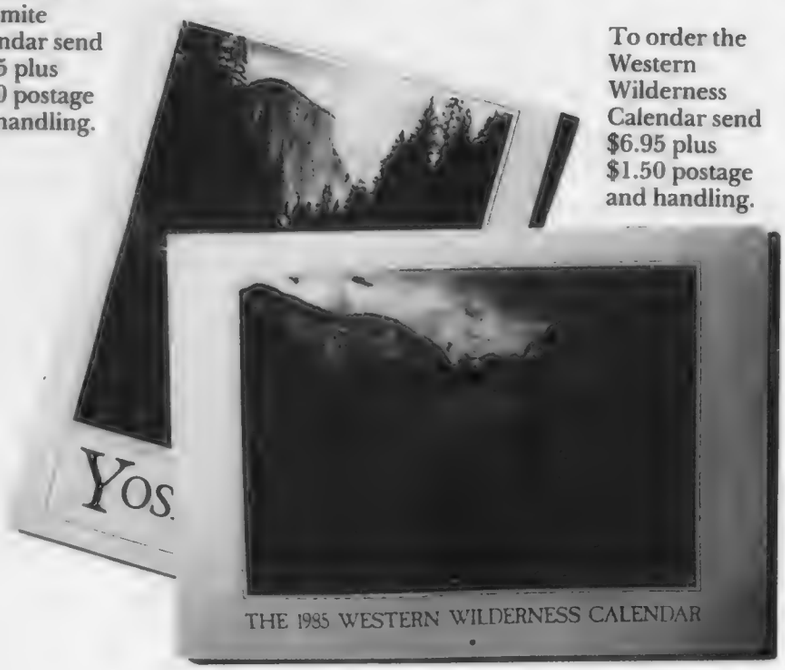

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DUE TO A LACK OF PHOTOGRAPHIC CONTRAST BETWEEN TEXT AND BACKGROUND, THIS PAGE DID NOT REPRODUCE WELL.

On old 66, mom-and-pop [illegible] homemade food and homespun companionship. When the new fast freeway bypassed Cubero, New Mexico, this small cafe was left high and dry.

GOODBYE TO MAIN STREET 66

No more homemade apple pie

by Thomas W. Pew, Jr.
photos by Terrence Moore

SOMETIME THIS SUMMER, MOSTLY UNNOTICED BY THE PRESS and unrecorded by schoolbook historians, a piece of Americana will disappear forever with a roaring silence. The silence will come suddenly, as quickly as it takes a road crew to remove the last two saw-horses at the eastern and western ends of Williams, Arizona, and thus divert the final flow of automobile traffic from the last leg of Main Street Route 66 to Interstate 40.

Gone once and for all will be the last place where Route 66, Steinbeck's "mother road," runs right through the middle of town, mixing cowboys in their pickups with Chicago- and Los Angeles-based long-haulers riding high in their Peterbilts. Already all but the last holdouts of Mom and Pop places in Williams, clinging to a tenuous existence on an island of land between two fast-lane one-way 66 strips, are boarded up and falling down.

If Ma and Pa Joad of *The Grapes of Wrath* were to leave Sillisaw, Oklahoma, again today and head west, or if Rose of Sharon were to turn home again looking for roots, Williams is the last place along the whole migrant route the Joads would

(Left) On Old 66 near Albuquerque, New Mexico, this hollow-eyed skull warned travelers of the rigorous desert country west to the Coast. (Below) A Mail Pouch sign in rural Illinois, like thousands of others painted on barns across the country, offered the motorist familiar advice. (Opposite, top) In Holbrook, Arizona, a blond cowgirl advertised Western wear. (Opposite, bottom) After withstanding weather and vandals near Topock, Arizona, this roadside sign was rescued as a memento of Route 66 and is now on display at the office of the Automobile Club of Southern California.

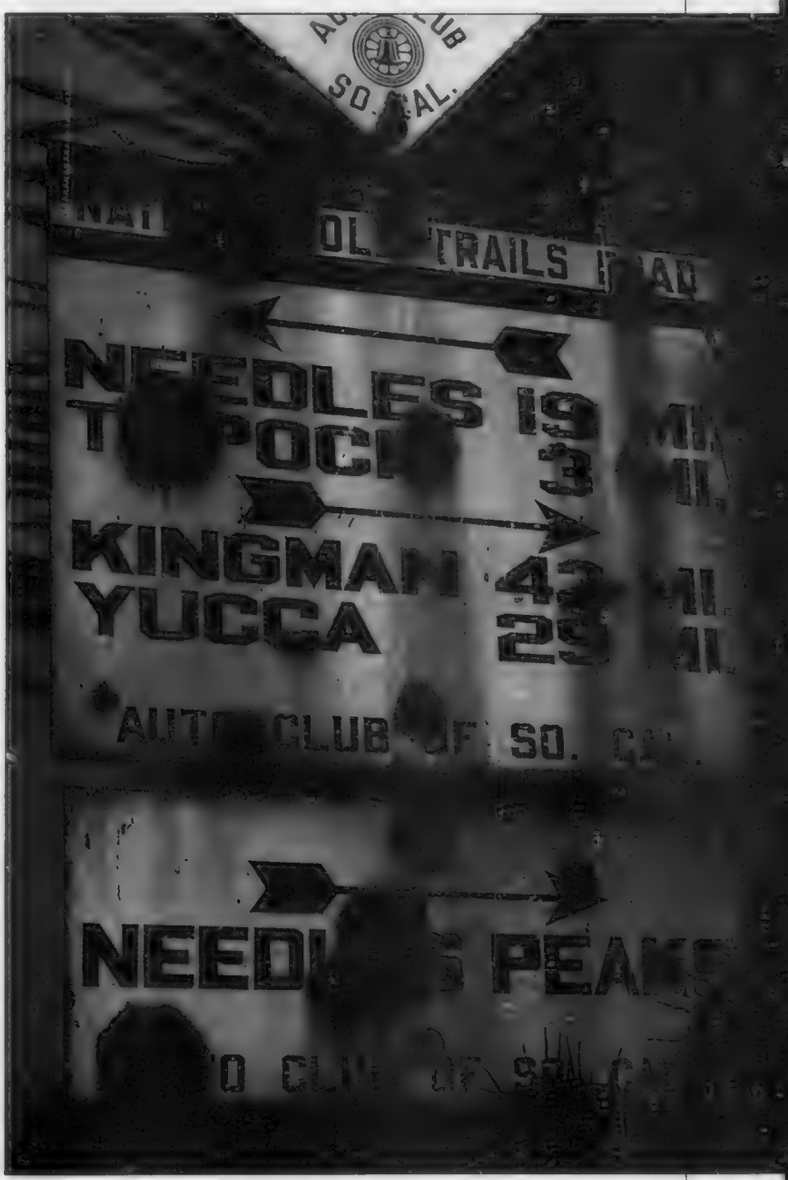
even recognize. The last place they'd be recognized.

From the corner of Jackson Boulevard and Michigan Avenue in Chicago and for 2,200 miles to the corner of Santa Monica Boulevard and Ocean Avenue in Santa Monica, Route 66 has been covered up and renamed Interstate 55, Interstate 44, Interstate 15, Interstate 10, and finally Interstate 40. It took no less than five bureaucractic-numbered roads to bury the old black-stenciled double sixes, but bury them they did. (Actually there's another road that runs into Washington, D.C., that got the 66 number because that's where it fell on the highway department's numbering system.)

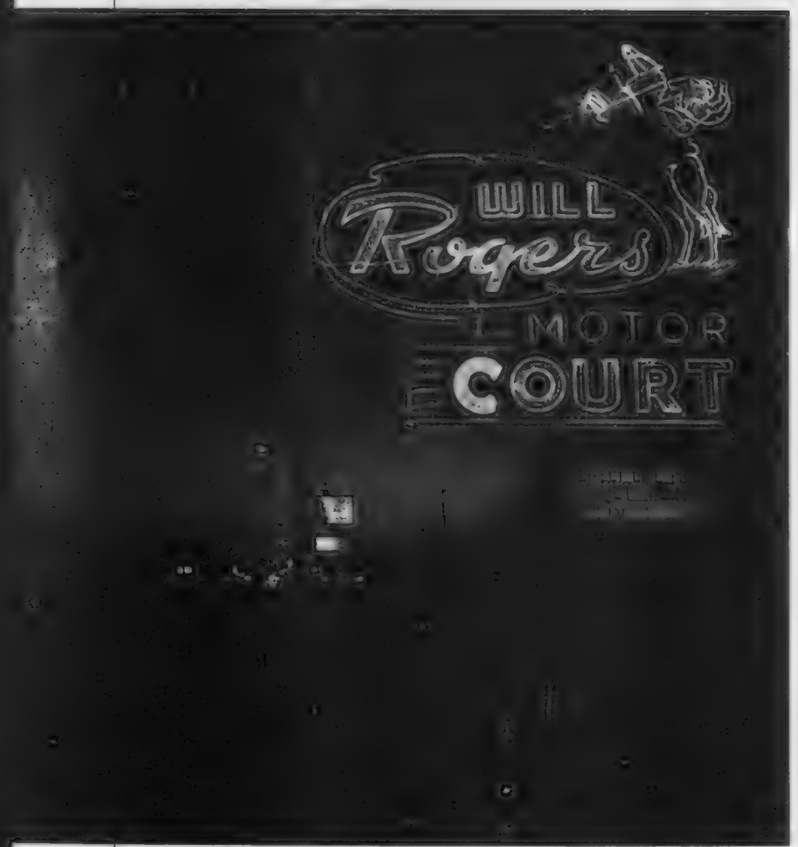
"The long concrete path across the country," as Steinbeck described it, "waving gently up and down on the map, from the Mississippi to Bakersfield—over the red lands and the gray lands, twisting up into the mountains, crossing the Divide and down into the bright and terrible desert, and across the desert to the mountains again, and into the rich California valleys," has disappeared. In its place—straightened, widened, looped outside the little towns where it once was Main Street, renamed, fenced off from the natives of the land it traverses—goes the Interstate system.

No more old stores, small cafes, family-run truck stops. No more "chew Mail Pouch" sides of red barns, Visit Merrimac Caverns, Burma Shave, Teepee Motel, Giant Snake Farm. All are cut off and abandoned as the mainstream of traffic takes the new route, not "bound for glory," but hell-bent on gliding 500 miles a day in air-conditioned comfort to the next identical, plastic and glass, disinfected motel and color TV palavering the same soaps at the same hour for the whole 2,000-plus miles.

No more homemade apple pie, real milk shakes, coffee that tastes like coffee. No more places to skinny-dip in a creek on a hot afternoon on the road, no more farms with a ramshackle fruit stand run by the youngest kid in the family, and no more "rooms for rent" for the families that are making the trek with some really hard times tugging them on toward California. In place of the color and adventure—the human experiences—on the old road are the familiar, sanitized rest stops, smelling of a pervasive, chemical, rest-room Gardenia that permeates the clothes and follows the traveler back to his car and for miles down the road. The little towns and protected campsights Steinbeck ticked off in *The Grapes of Wrath* as the Joad family struggled west have been cut off like the abandoned meanders of a great river that's been forced into a new, cement-lined channel.



GONE TOO (UNLESS YOU TAKE THE TIME TO LEAVE THE Interstate system and search hard and ask a few questions of taciturn old-timers along the way) is the original concrete surface that inspired Stirling Silliphant who created the TV show named after Route 66 that starred Martin Milner and George Maharis (Tod Stiles and Buzz Murdock), who cruised the highways and always entered their Corvette through the window, every Friday night. Along the way they met Alan Alda, Robert Redford, Rod Steiger, and Joey Heatherton, playing roles that moved each of them along their own paths. Gone is the inspiration for Bobby Troup's "Route 66" in



which Nat King Cole (and later the Andrews Sisters, Bing Crosby—even the Rolling Stones) sang:

> Now you go through St. Looey
> and Joplin, Missouri,
> And Oklahoma City is mighty pretty;
> You'll see Amarillo; Gallup, New
> Mexico;
> Flagstaff, Arizona; Don't forget
> Winona,
> Kingman, Barstow, San Bernadino.
> When you make that California trip,
> Get your kicks on Route 66!

Even further gone is the original inspiration for the road west that followed the 1673 portage route of Père Jacques Marquette and Louis Jolliet in their exploration of the upper Mississippi River, and before that the Osage Indian trail. Gone is the "Wire Road," a portion of Route 66 so named because the road paralleled the line of the first telegraph to penetrate the southwest territories.

And gone is the path that in 1849, during the height of the Gold Rush to California, Captain Randolph B. Marcy and Lieutenant James H. Simpson were ordered to make from Fort Smith, Arkansas, to Santa Fe, New Mexico, "in direct reference to the future location of a national road. . . ." And gone is the final section of the route that was pioneered to California along the 35th parallel from Fort Defiance, in Arizona Territory, to the Colorado River and on into California with the help of a pack train of more than seventy Bactrian camels and dromedaries imported from Egypt and Arabia in an experiment dear to the heart of Jefferson Davis, then Secretary of War of the Union.

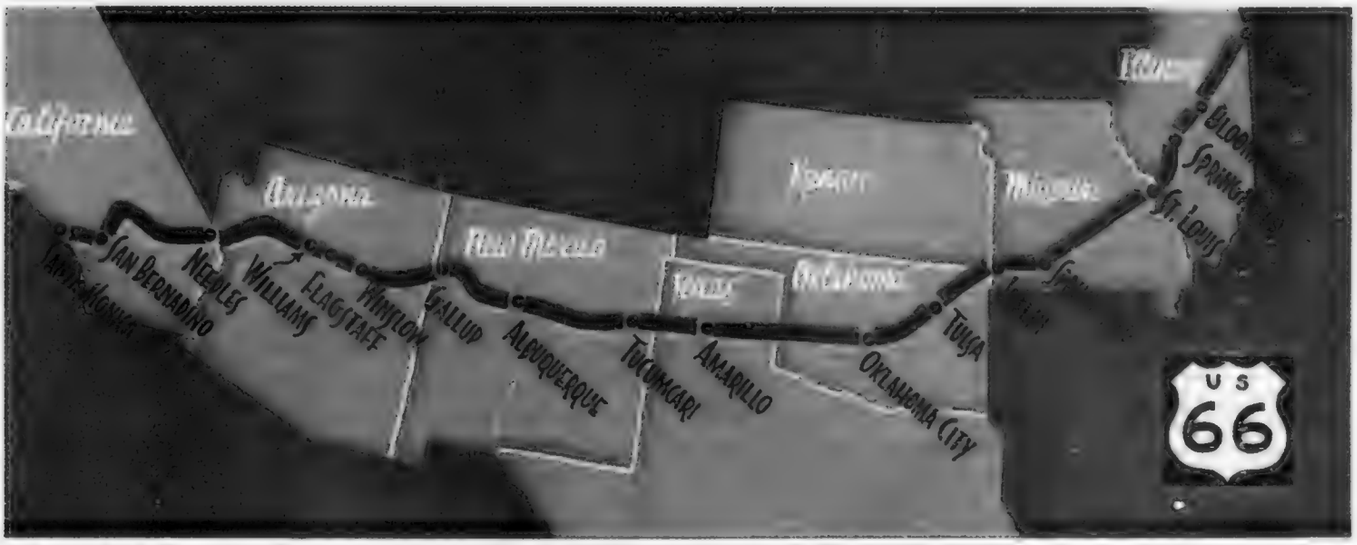
"Incredibly," wrote Don Dedera in a recent article, "not much more than a century ago, an attractive alternative to an overland journey to California was a risky sea voyage equal to halfway around the world. So repelling were the precursors of Route 66, travelers to the American West Coast preferred to pay a king's ransom for brig-like quarters on an overburdened windjammer whose course lay through the howling storms of Cape Horn. Three to six months on the water were preferred to a few weeks beyond Santa Fe."

If America has ever had a single main artery, a blood path that carried her people into more main organs and to the furthest extremities of the country—a path that traversed three time zones and eight states from great lakes, through great deserts, to the wide Pacific shore—it is old Route 66, from camels to cars.

Route 66 isn't just a part of America, it is America. It is the ultimate symbol of the essence of a restless country that's never settled down, the migrant way of a restless folk who are more on the move than the most nomadic tribes of the world.

It's enough to make a fellow burst out into a loud verse or two of Woodie Guthrie's "This land is your land, this land is my land, from California to the New York Island. . . ."

It's a good old road that 66. This traveler, for one, is going to miss her, imperfections and all.



DRAWN FOR AMERICAN WEST BY ELIZABETH WOLF

(Opposite, top) On this corner in the brawling midwestern metropolis of Chicago, "the long concrete path across the country" began. (Opposite, bottom) Neon, bright lights, and telephone wires were part of the folklore along 66 in Tulsa, Oklahoma. (Above) Now forlorn, the Sage Brush Inn once provided sustenance for man and auto on the Mojave Desert. As Route 66 curled from Chicago to Santa Monica, it carried travelers' hopes and anxieties.

The Crouch and Bevis clan posed in 1899 before Grandfather Bevis's sod house. The author, at age three, stands in the middle of the picture, next to her mother.

Sod House Pioneer

Life began in a Cherokee Strip dugout

by Gladys Iris Crouch Clark

RECENTLY AT A FAMILY REUNION I WAS THE RECIPIENT of a simulated gold medal. It read "Old Soddies never die, they refuse to give up." I am proud to be an old Soddie today, having been born in a sod dugout on the Cherokee Strip in Oklahoma Territory at the end of 1895, but there was a time, for many years in fact, that I tried to keep it a deep dark secret. Why? Simply because everyone I knew until I was sixteen and went away to boarding school had the same background as I, and I just wanted to know young people who were born in more affluent houses. How times have changed. I was part of history and lived way below the poverty level, and all the time we were rich.

My father, James Crouch, Jr., born on the family plantation in Warsaw County, Kentucky, in 1864, rode west at the age of fifteen with a brother and family friend. By the time he began driving cattle from Vernon, Texas, to Dodge City, Kansas, he was almost seventeen. He saw the last herds of buffalo, shot them when meat was scarce, skinned their hides and used them for warmth and comfort. Jim was known as a wrangler, buffalo skinner, and a tolerable cook. What he really was—but he never bragged about it—he was a mighty fine gentleman.

My mother, Lizzie Bevis Crouch—a handsome brown-eyed, olive-skin figure—was actually one-eighth Powhatan Indian, but none of us knew it until after we grew up and a relative told us. Just think, she was entitled to Indian land in that Territory but ignored it because it would have offended her mother-in-law's social standing and would have caused her brood to be teased as inferior. Such was the false pride of narrow thinking in those days.

In 1893 my father was among the thousands who raced into the Cherokee Strip, Oklahoma Territory, for a quarter-section of prairie land. He was astride Barney, a roan gelding who was the hero of the day, keeping up a fast pace in and out of the wagon and buggy traffic until the government benchmark was found. That was the moment of triumph when Papa Jim drove the stake with the Crouch banner deep into the hard ground and shouted: "Excelsior! I made it. Here is where I will plant the seed. Here will I defend it from claim jumpers and all else with

COURTESY THE AUTHOR

wanton motives."

My father staked his claim near a branch of the Salt Fork River along a row of cottonwoods in Woods County, Oklahoma Territory. The next day he rode seven miles to Alva, the county seat, to register his claim and found a town of tents and huts made of packing crates, rising overnight from the prairie sod. Papa then went back to Kansas to bring Mother and their two-year-old son out in a covered wagon. They lived in the wagon while he planted his land in wheat and corn and built a sod dugout. Another son was born to them in that dugout; later, I was born there, as was a younger sister.

My mother's family, the Bevises, homesteaded on a claim next to my father's. The sod house in the picture was built by my grandfather, Levi Bevis, a Union soldier of many battles, and by his four sons. One day in 1899 an itinerant photographer came by, and members of the Crouch and Bevis clan lined up in front of Grandfather Bevis's house to have their picture taken. My father and Levi Bevis, Jr., are not in the photograph, as they had gone to the Cedar Brakes to get cedar for fence posts that day.

OUR DUGOUT WAS BUILT HALF-WAY DOWN IN THE GROUND with bare dirt floor, dirt walls, and a sod roof. At first we had windows of isinglass, but later, glass was installed. When the sod with long grass roots was cut into ribbons by a special sod plow, it made walls that kept out the summer heat but let in plenty of moisture in rainy weather. In the spring the cactus, buttercups, and cornflowers growing on the sod roof made a colorful flower garden. Hollyhocks and sunflowers grew along the outhouse path, which gave a little color to the flat prairie that stretched as far as the eye could see. Horizons were very far away, but the clear, blue skies made up for it. The stars at night hung like millions of jewels in a dark canopy of endless space. You might say truthfully the stars were my nighttime playmates. They intrigued my childish fancy. I believe I prayed to them to reveal their untold secrets. One time they did, and I was visited by two of their glorious entities in a bountiful dream that I cherish even today.

There were no radios or television, just the telegraph and a few telephones miles away. But we did get news in a weekly newspaper. Everyone knew that President Grover Cleveland had signed the Free Lands Act which in 1893 made possible the Greatest Land Race in history. That is a stupendous story in itself. Everyone was excited about plans for a Panama Canal.

At the turn of the century, I was barely four years old. Because such a big to-do was made over the beginning of a new century, it was vaguely recorded in my brain. To celebrate, Papa drove us to Alva to see the Atchison, Topeka & Santa Fe train. It was several years later before we children saw an automobile and years after that before airplanes made an appearance.

My family lived in our sod dugout for four years. By that time my father had built a white farmhouse with brilliant lightning rods on top. But we continued to use the dugout for a cyclone shelter.

Gladys Iris Crouch Clark *was a world traveler for many years with her husband, who was interested in archeology. Now widowed, she lives an active life in Sedona, Arizona.*

Hair on ya, Ansel Adams

by Jay Dusard

Ansel Adams, Tuolumne Meadows, Yosemite National Park, 1966

ON APRIL 22, 1984, THE LEGENDARY ANSEL ADAMS DIED. Less than three weeks later on May 11, many of his friends gathered in Carmel, California, for a heartfelt Celebration of Ansel's Life. The world knew the eighty-two-year-old photographer well (over a million copies of his books are out there) and respected him for his half-century of staunch effectiveness and sincerity in fighting for the cause of conservation.

American presidents knew him, too. Jimmy Carter broke tradition, and simulaneously ruffled the plumage of some portrait painters, when he commissioned Adams to do a photograph of him for the official presidential portrait. Carter also awarded Adams the Presidential Medal of Freedom in 1980 for his photography and environmental work. But later when a national magazine asked Ansel to photograph the new president, Ronald Reagan, at his ranch near Santa Barbara, Adams refused. It was a matter of principle; he had already locked horns with Secretary of the Interior James Watt over wilderness legislation. Adams said of the new administration, "Those people have the same concept of land use that the Russians have: that national parks and forests and the enjoyment of nature are bourgeois indulgences." At this juncture I can just hear a crusty, old, northern Rockies cowpuncher that I once photographed exclaiming encouragingly, "Hair *on* ya, Ansel Adams!"—whether he agreed with the embattled photographer or not.

I discovered Ansel's photographs in a library book in Leesville, Louisiana, near my post in the peacetime Army. That same week I cheered loudly in the movie theater when Kirk Douglas, as Edward Abbey's fugitive cowboy John W. Burns in *Lonely Are the Brave*, shot down a pursuing Air Force helicopter with his 30-30 Winchester. That was 1962; I had a degree in architecture from the University of Florida (where I'd also become enamored of photography through the work of Aaron Siskind and the University's own Jerry Uelsmann) and was working my way toward the West and independence. Ansel and Kirk made indelible impressions on me, propelling me further into my western dream.

This pilgrim made it, geographically at least, steering his then-new '63 GMC pickup toward the setting sun and hauling along a good Texas buckskin horse in a crummy homemade trailer. I went to work punching cows on the Arizona-Sonora border, just barely qualified for the seven-dollar-a-day wage that I drew. And it was out there, while I was horseback, among the cinder hills and on the grama-grass-covered mesas, in the middle of a grand valley that was half United States and half Mexico, that Ansel's photographs returned to haunt me. Images such as *Sunrise, Mount McKinley; Clearing Winter Storm, Yosemite;* and *Moonrise, Hernandez, New Mexico* resonated with the semidesert landscape I was experiencing daily. Adams, after all, photographed structure, not just scenery; his mastery of form, light, and mood could intensify the

PHOTO BY JAY DUSARD

A master photographer remembered

realities of a sculptural world. I began seeing—I thought—my own photographs out there. Later in Tucson, where I had a "real" job as an architectural designer-draftsman, I made the decision to take up the study of photography.

The Ansel Adams books on equipment and technique became the basis of my mostly do-it-yourself photographic education. At the Tucson Art Center I saw, for the first time, original Ansel Adams prints. The group exhibition featured another fine image-maker, Harry Callahan, whom I added to my pantheon of photographic heroes, which also contained Ansel, Edward Weston, and Dorothea Lange, and would later include my friend and colleague, Frederick Sommer.

In 1966 I attended the Ansel Adams Workshop in Yosemite National Park. There I witnessed, firsthand, what Ansel's friends alleged to be a superhuman power that he exercised regularly over a certain natural phenomenon. At a field session in Tuolumne Meadows, guest instructor Milton Halberstadt and I were discussing the mountain setting, whose glories were compromised by an overabundance of mosquitos and the complete absence of clouds. "Just keep your eye on Ansel," the San Francisco photographer confided. "If he starts photographing, clouds will appear. I've seen it happen more than once." Hal's words were still hanging in the mountain air as Adams reached for his tripod. By the time it was set up, the sky in the direction Ansel was facing was dotted with small, fluffy clouds. And moments later when the grizzled shaman ensconced himself under his camera's focusing cloth, a cumulous extravaganza filled the eastern sky, casting potent shadows upon the line of granite peaks.

FOR THE SERIOUS PHOTOGRAPHER, ANSEL ADAMS WAS A consummate teacher. The books in his Photography Series, several of which he extensively revised and updated in recent years, remain *the* definitive practical texts on creative photography. In 1939 Adams and Edward Weston gave the first of several annual U.S. Camera Photographic Forums in Yosemite National Park. For thirty-six years Ansel conducted his own workshops there, beginning in 1946 and ending grudgingly in 1981—acceding to the medical advice that henceforth barred him from the 4,000–foot elevation of his beloved mountain valley.

In the early 1930s, Ansel, along with Weston, Imogen Cunningham, and others, formed a group called f/64, which was dedicated to the aesthetics of "straight" photography. F/64—named for a lens aperture setting that gives great sharpness and depth of field—was a strong reaction against the allegorical, sentimental "pictorialists," who were "working their heads off to make a photograph look like anything *but* a photograph." Soon afterward, Adams pioneered the teaching of photography at the California School of Fine Arts, now the San Francisco Art Institute. He was later instrumental in founding the department of photography at New York's

2ND WIN A TRIP PHOTO CONTEST

1983 Grand Prize Winning Photograph by Wendy Shattil of Denver, Colorado

American West and its readers celebrate the unspoiled West

"**AMERICAN WEST** and its Readers Celebrate the Unspoiled West" is the theme of our second annual photography contest. Photos will be judged in two categories: "The Land" and "The People." Last year our contest drew 1,000 beautiful pictures of the West, and this year we are looking for even more. Winners will be published in the January 1985 issue of **AMERICAN WEST**. The Grand Prize Winner will receive an all-expense-paid trip for two next summer to the historic beautiful community of Durango, Colorado, for 4 days and 3 nights. Durango, which is located in the mountains of southwest Colorado, will welcome you with luxurious accommodations in the beautiful Strater Hotel, narrow guage railroad rides, and other exciting adventures in the scenic Rockies. This trip, including air fare, has a value of up to $2,000.

Deadline for entries is September 15, 1984.
Read the contest rules and get your entries in the mail!

CONTEST RULES

ELIGIBILITY

The contest is open to everyone except employees of AMERICAN WEST and their relatives. All entries must be available to the magazine for use on a first-right basis; previously published photos or ones pending publication will not qualify. **AMERICAN WEST** acquires the right to publish, use for exhibit or promotion, all winning photographs.

ENTRIES

You may submit up to 5 entries in any combination of the two categories: "The Land" or "The People." Be sure to enclose the official entry form (or a 3" x 5" facsimile) with your name, address, phone number, and total number of photographs entered. There is a single entry fee of $5 per participant, whether one or five photos are entered. Make checks or money orders payable to "**AMERICAN WEST** Photo."

Photographs may be either black and white or color, and are not to exceed 8" x 10" in size. If your color photograph is judged a winner, you will need to provide a color transparency to **AMERICAN WEST.** Do not send photos mounted in glass.

Each entry must be clearly marked on the back with the name and address of the photographer, the contest category, where the photo was taken, and if possible the type of camera and film used, along with any special lenses, equipment or techniques. Model releases must accompany all photos that include identifiable people.

LIABILITY

A stamped, self-addressed envelope must accompany your entries for them to be returned. **AMERICAN WEST** is not responsible for materials lost or damaged in the mail.

DEADLINE

Your entry must be postmarked by midnight of September 15, 1984. Late entries will be returned unopened. Send to: **AMERICAN WEST** Photo Contest, 3033 N. Campbell, Tucson, AZ 85719

1984 AMERICAN WEST PHOTOGRAPHY CONTEST

Official Entry

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Please read the contest rules carefully and enclose the $5 entry fee.

Museum of Modern Art (1940), the Friends of Photography in Carmel (1967), and the Center for Creative Photography in Tucson (1975).

Few people realize that Ansel Adams trained as a concert pianist. From that rigorous discipline came his celebrated analogy, "The negative is the score and the print is the performance." Because of his firm belief in this principle, Ansel's teaching will continue in another remarkable way. Before his death, he arranged for his negatives to be conditionally available to Master students through the Center for Creative Photography, where the Adams archives are now held. These "scores" will surely have new incarnations through other interpreters and the evolving technology of photography.

Ansel-Adams-the-teacher was consistently willing to receive visits by aspiring photographers who sought critiques and general inspiration. In 1976, portfolio in hand, I made my ten-years-after-Yosemite pilgrimage to the maestro at his home overlooking the Pacific near Carmel. Adams looked carefully at my photographs; he said he liked many of the images but did not agree with the way I had printed (interpreted) them. Then he came to my 11″ x 14″ contact print of the Goosenecks of the San Juan River at sunrise. Nodding in affirmation, he smiled and said, "God, I wish I'd done that." My psychic battery still tingles from the charge.

I really love Jerry Uelsmann's portrait of Ansel—Ansel sitting there ever-so-knowingly in the driver's seat. Too bad it wasn't in his venerable black-and-white 1940s-vintage Cadillac sedan with the massive shooting platform on top—the "good goddam car" that Adams bragged about to us at Tuolumne Meadows back in 1966. When he gave its front fender a hearty love-pat, the sound was solid, reassuring.

In the picture, a bush, roots and all, floats indeterminately in space out beyond the passenger window. Folks who have the pleasure of knowing Uelsmann's work will naturally assume that Jerry postordained the bush there in an inspired stroke of his considerable darkroom legerdemain. But then again, there's the old sorcerer Ansel and his cloud trick. One can never really know for sure. . . .

Hair *on* ya, Ansel Adams!

A high point in **Jay Dusard's** *career was teaching with Ansel Adams at The Friends of Photography Fall Landscape Workshop near Carmel in October 1983—Ansel's last workshop. Mr. Dusard, who lives in Prescott, Arizona, was awarded a 1981 Guggenheim fellowship in photography, which led to the publication of his acclaimed first book,* The North American Cowboy: A Portrait *(Consortium Press, 1983). See also* AMERICAN WEST *September/October, 1983.*

This pendant is made with a large buffalo molar set with a brass top and strung on leather, with two solid brass beads and one light blue glass bead on each side. The tooth with the brass top is approximately 3" long and 1½" wide.

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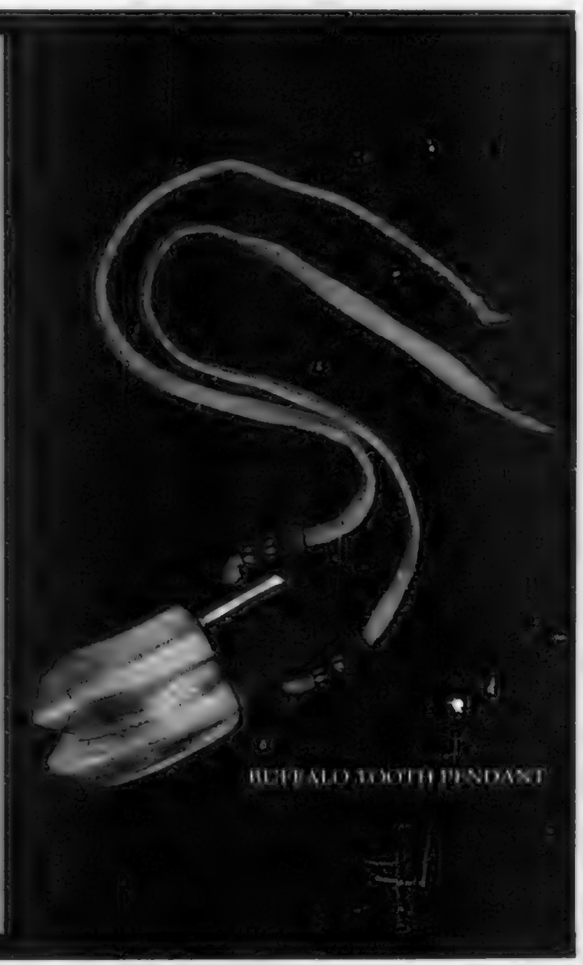

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by Gene R. Russell

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PHOTOS BY GENE R. RUSSELL

Going overland to California before the mid-1800s was a difficult, dangerous, and above all, seasonal undertaking. Departure times for the three-month journey across the central plains were carefully calculated so that the high mountains would be reached during the summer months, before snow once again clogged the passes. A new route was needed that would give year-round access to the rapidly growing West. As early as 1831, a few trappers and mountain men began traveling a different trail, dipping south from Missouri through Arkansas and The Indian Territory into Texas before swinging west through what became New Mexico and Arizona.

By the late 1850s, travel began in earnest over this "Great Southern Route," and seven stage companies were vying for lucrative contracts to carry the United States mail to and from California. Stage stations were established at somewhat regular intervals across these thousands of miles to provide fresh teams, and water and food for travelers. One of the few stations remaining today is Vallecito Stage Station, at the western edge of the southern California desert.

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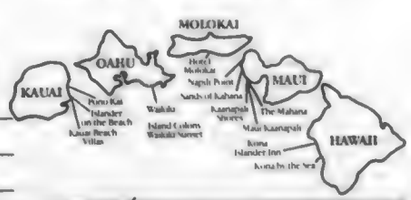

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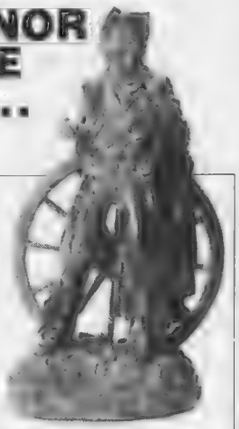

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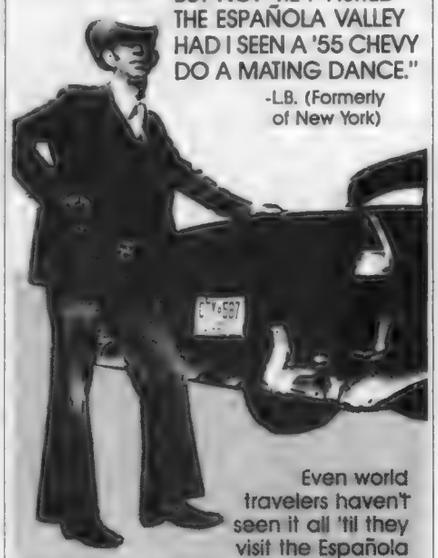

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rock, sand, and wilderness.

The oasis at Vallecito was used by primitive peoples for thousands of years before "civilized" man found its fresh-water springs. In 1772 Pedro Fages and a small mounted group journeyed eastward from San Diego, crossed the high mountains, and gazed in wonder across a great desert. Lieutenant Fages also recorded in his journal the first notice of palm trees in California at nearby Palm Springs.

A one-room house served as the stage station at the Vallecito oasis. With sod cut from the meadow forming the walls and willow poles tied with rawhide covering the roof, it was typical of many stations along the Southern Emigrant Trail. Kit Carson and General Stephen Watts Kearny camped at Vallecito in 1846. The next year, Cooke's Mormon Battalion staggered through. On January 19, 1847, the Battalion hacked their way around the last remaining obstacle to wheeled vehicles—a twenty-foot dry-fall right in the middle of the trail. Using "a few axes, a small crow bar, and a spade or two," they chiseled a narrow ledge in the rocky cliffs and opened a "wagon road" into California from the south, just in time for the Gold Rush.

By early 1850 the five-acre meadow back of Vallecito Stage Station was crowded year-round with a hundred or more wagons, teams, and families, all recuperating from the exhausting trek across the desert before continuing north toward the Mother Lode. Vallecito was used as a way station in 1854 by the first mail between San Diego and Fort Yuma on the Colorado River. In the early morning of October 6, 1858, the first westbound Butterfield Overland Mail coach rolled to a stop at the station. James Birch, who owned pioneer stagecoach lines in California, also used Vallecito for his mail line between San Diego and San Antonio, Texas. During the 1860s, the old trail carried men and supplies for the Civil War between Camp Drum near Los Angeles and Fort Yuma on the Colorado River. Already, horses of flesh and blood were being replaced by the Iron Horse, and most stage stations simply faded away. Vallecito was restored in 1934.

To visit old Vallecito Stage Station, turn north off Interstate 8 at the town of Ocotillo onto paved Highway S2. Vallecito is less than an hour's drive away. You may camp, if you like, in the well-maintained San Diego County Park there, picnic under gnarled mesquite trees, stand in the station itself, and see the stately mountains that have witnessed centuries of change.

Gene R. Russell *is a writer-photographer living in Carlsbad, California.*

Letters to the Editor

William T. Anderson wishes to correct an error that appeared in his piece on Laura Ingalls Wilder, "It is better farther on," in our May/June issue, page 37. Mrs. Wilder's autobiography, Pioneer Girl, *"long languished" among Wilder's papers, not Mr. Anderson's.—Ed.*

Wyatt Earp

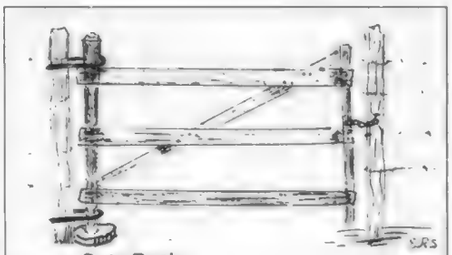
In his short narrative "Celluloid Lawman" (AMERICAN WEST, May/June 1984), Paul A. Hutton hits the Earp myth right on the money. Though not chock full of facts, it provides more insight to the myth than that of other authors of more ambitious texts.

Please allow me two observations to set the record straight as it were. Professor Hutton says that "Doc Holliday drifted into town to work the tables of the Oriental Saloon, where Wyatt was part owner." If Hutton means that Earp was part owner of the Oriental Saloon, this is not the case. On the other hand, if he means that Wyatt was part owner of the gambling concession at the Oriental, that is correct. . . .

The other observation has to do with the assertion that Earp was a U.S. Deputy Marshal. . . . In the interest of brevity, I will say only there is not much contained in . . . documents to argue a strong case for Earp. . . .

Hurrah for Professor Hutton, and I must add that my critical observations should be classified as "nit picky."

Ellis T. Badon
Slidell, Louisiana


Gate Rock

Mystery Stone

In reading Henry W. Jackson's letter in AMERICAN WEST for May/June 1984 regarding the stone he found with the hole in the middle, I'm inclined to think that's what I call a "gate rock." (See sketch.) I have seen them used in this manner on several occasions, from corral gates to yard gates.

Sometimes, due to many factors, mostly lack of money for hinges, the rancher used wire, barrel hoops, or iron loops to hold the gate to the supporting fence post. But, if no support was placed under the "back" of the gate, each time it was opened and shut, it would sink into the ground and warp the gate, as well as make the gate more difficult to open.

So the rancher would find a suitable rock, preferably one with the beginning of an indentation, and if it didn't fit naturally between gate and post, he'd chip it around to fit. Then, as the gate is opened and shut over the years the indentation wears deeper, and eventually, through. I've seen ranchers take the gate rocks and flip them over and start using them from the other side when the indentation got very deep, and use them that way until they were worn completely through.

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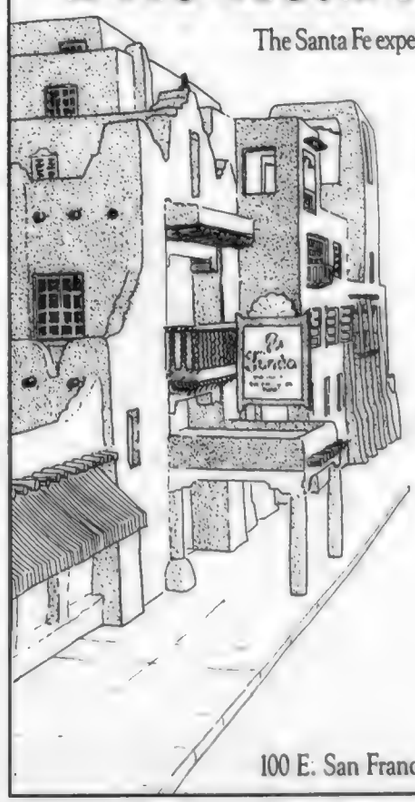

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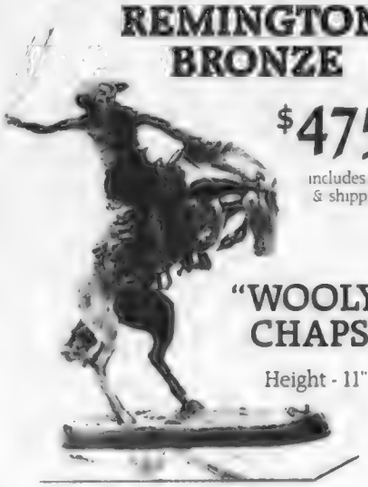

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THE
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Caravan West

I have just read the July issue of AMERICAN WEST, and I want to comment on the story "Caravan West" by Vern Berry.

What an interesting story this is. I lived every moment with this author—she made her experiences come alive, and I hated to see it end! I hope we can look forward to more articles in the future by Vern Berry.

Irene Pease
Moline, Illinois

Arbuckles'

Relative to the article "Arbuckles'—the Coffee That Won the West" (AMERICAN WEST, January/February 1984), I was very much interested. I remember the Arbuckles' Coffee, which my family used when I was a young lad. I was born in 1898.

I have in my possession a well-worn "Arbuckles' Album of Illustrated Natural History," which contains pictures of twenty-seven different wild animals. The copyright is dated 1896.

Claude W. Groth
Portland, Oregon

Hoover Dam

I have read with much interest the article on Hoover Dam in the July/August 1984 issue of AMERICAN WEST. My father was purchasing manager for the "Six Companies" that built the dam, and I found the article very interesting and full of names I have not heard in some time.

William T. Waste
San Francisco, California

Two articles in your July/August issue of AMERICAN WEST were of particular interest to me, since I have lived in both places. They were "Building a Dream—Hoover Dam" and "Taming the Wild Jojoba" (near Casa Grande, Arizona).

My husband, brother, and brother-in-law worked on the (then) Boulder Dam in 1933 and 1934. My husband's crew had the job of keeping the cement wet at all times. My brother's job was short-lived because of an injury when he fell off a twenty-foot scaffold and landed on his head. My brother-in-law was one of the "high scalers" and earned top wages—$8 per shift.

We lived halfway between Las Vegas and Boulder City in a little settlement called Midway, which consisted of eight or ten connected two-room cabins, a small grocery store, and a night club. Midway is now the

city of Henderson, Nevada.

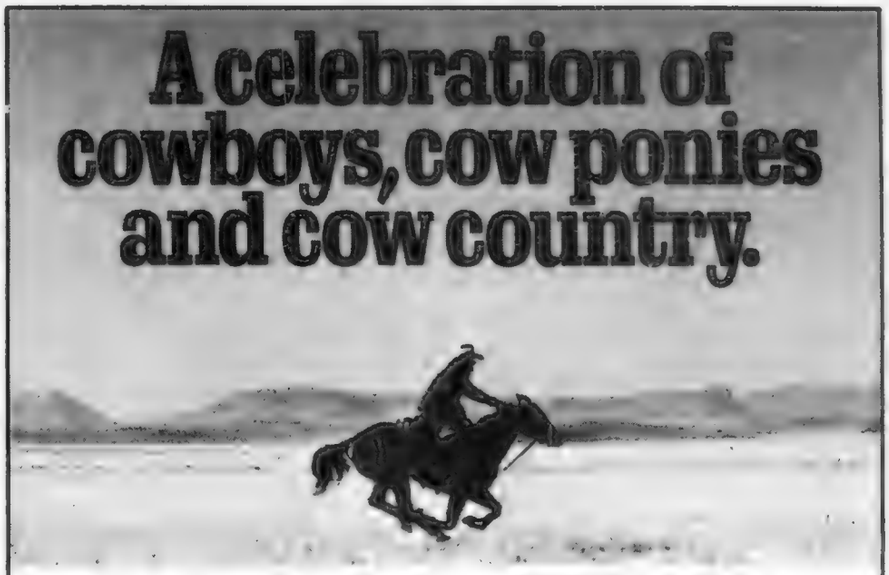
Edith L. Pearson
Fowler, Colorado

As a teenager back in Pennsylvania during the Great Depression, I was fascinated by the newspaper accounts of the building of Hoover Dam. In June 1981, I achieved my long-time desire to visit the dam. What an overwhelming spectacle it was!

Now, I am delighted to be able to read your magazine's account of the building of this engineering marvel in the July/August issue. Thank you very much.

James D. Hammer
Saint Louis, Missouri

AMERICAN WEST welcomes letters from its readers. Some editing of letters may be necessary in order to print a cross section of those we receive. Please address: Letters to the Editor, AMERICAN WEST, 3033 N. Campbell Ave., Tucson, Ariz. 85719.



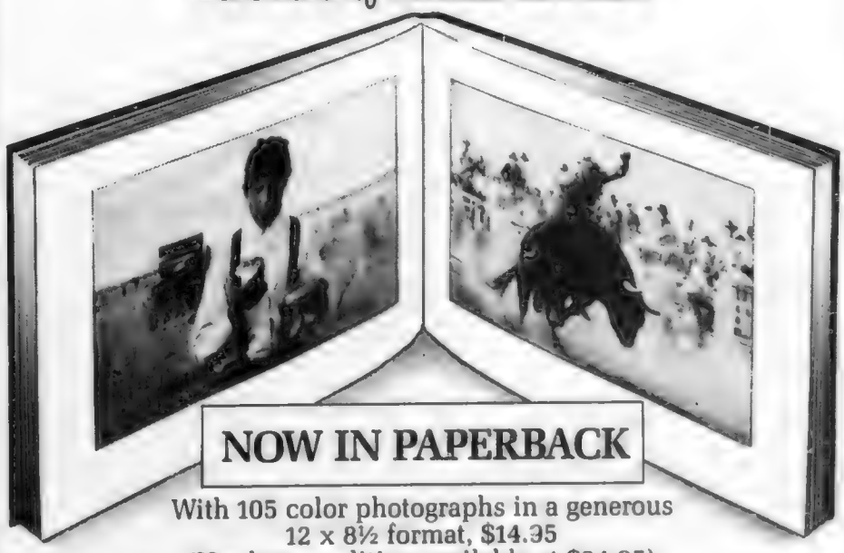
A celebration of cowboys, cow ponies and cow country.

There are still men who ride herd in blistering sun and freezing cold, who rope and brand calves, who hunker down around a campfire at night to trade stories of round-ups and trail drives. Acclaimed photographer William Albert Allard traveled from Mexico to Canada, seeking out the last of these men and their special world, recording it in striking full-color pictures. The best of the photographs, introduced with a provocative essay on the changing West by novelist Thomas McGuane, now fill a book as fascinating as it is handsome—a pleasure to own and admire, a delight to give to anyone who loves the West.

VANISHING BREED

Photographs of the Cowboy and the West

by William Albert Allard
Foreword by Thomas McGuane



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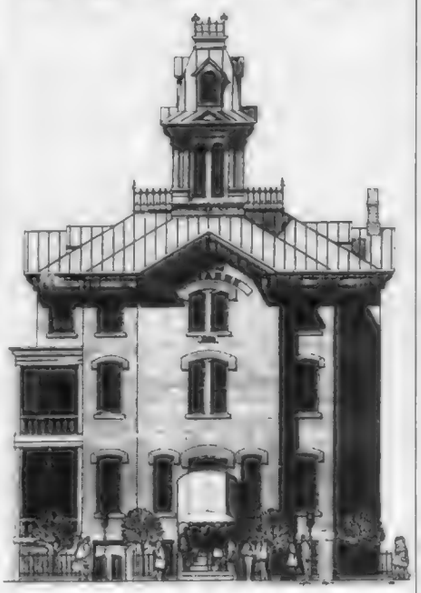

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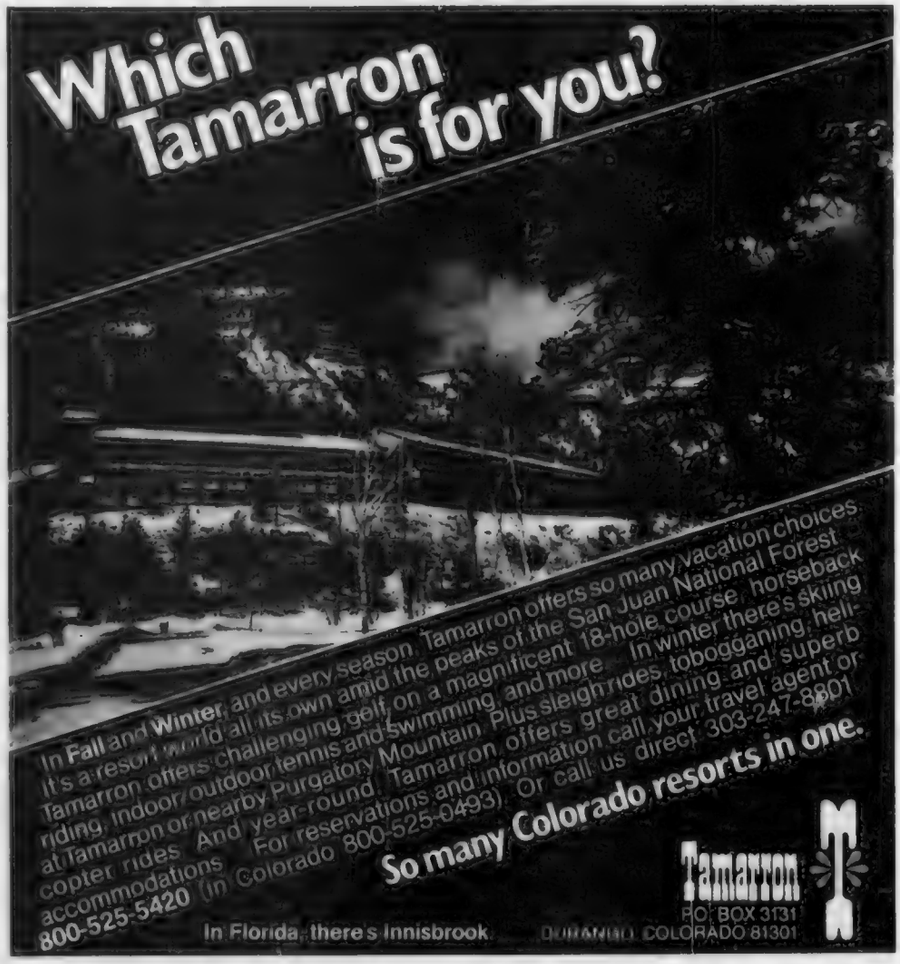

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Western Art Notes

LANDSCAPE OF TOLEDO BY DIEGO RIVERA (1913) COURTESY SAN FRANCISCO MUSEUM OF MODERN ART

Diego Rivera: The Cubist Years

More than seventy-five compelling pieces from Diego Rivera's cubist period will be exhibited in "Diego Rivera: The Cubist Years" at the San Francisco Museum of Modern Art this fall.

The broken and colorful hills in "Landscape of Toledo" (see illustration) reflect just one approach to the breaking of space and subject that Diego Rivera adopted between 1913 and 1917. Although he is best known for his bold and clamorous murals portraying the solid peasants of Mexico in their struggle for liberation, Rivera spent several years in Paris exploring the many facets of cubism and cubo-futurism just as the cubist movement came to its height. This show, taken from collections in Mexico, Europe, and the United States, was organized by the Phoenix Art Museum and the Instituto Nacional de Bellas Artes in Mexico City.

The SFMMA will also host the "Second Western States Exhibition: The Thirty-eighth Corcoran Biennial Exhibition of American Painting" from September 13 through October 4, a show comprised of works by thirty artists of the Western United States, exploring the West's popular culture, landscape, and frontier heritage.

Following the Diego Rivera exhibit at the SFMMA, from September 27 through November 11, it will travel to the Museum of Modern Art in Mexico City.

The Cowboy Artists of America return to the Phoenix Art Museum on October 19 for their annual, bigger-than-life show and sale. Western American realism is the term applied to these oil paintings, watercolors, drawings, and bronze sculptures devoted to depicting the American West—both the Old West and ranch life of today. Last year's show drew tens of thousands of people and a million and one-half dollars in sales. Works by emeritus members of the Cowboy Artists like John Clymer and R. Brownell McGrew may also be in this exhibit, which continues through November 18.

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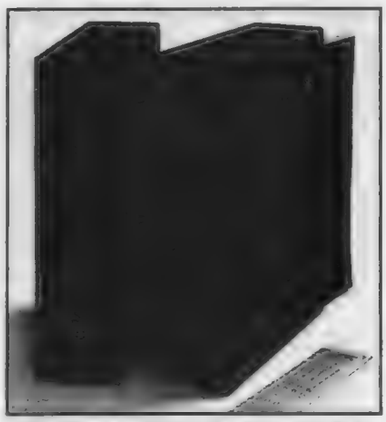

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this year Dallas Market Hall will become a unique art gallery composed of hundreds of modular units brimming with sculpture, paintings, photography, and fine-art prints of many schools and techniques as well as video and electronic art, tapestries, posters, and wearable art. Among the special presentations, visitors will find the work of the Western Artists of America and the first Southwest exhibit of Richard Avedon's newly discovered Marilyn Monroe portrait series. Seminars on collecting for coporations and on interior design are also offered. Dealers only November 1. For more information call (214) 521-9092.

The Beat of the Drum and the Whoop of the Dance, written and published by Forrest Fenn of Santa Fe, has been honored as the outstanding art book of 1983 by the National Cowboy Hall of Fame and Western Heritage Center. For a review of this account of the life and work of Joseph Henry Sharp see AMERICAN WEST Review, March/April 1984.

The Artists of Santa Fe are going to Dallas. More than 100 pieces of contemporary sculpture, painting, collage, and woodwork valued at approximately three-quarters of a million dollars will show in the Dallas Theater Center's Arts District Theater beginning September 21. This first exhibit of the newly formed Artists of Santa Fe—a group of internationally acclaimed Indian, Hispanic, and Anglo artists living and working in the Santa Fe area—will benefit the DTC. A private sale and viewing will be held September 21 and 22, with a public sale and exhibition from September 23 to 25. For more information call (214) 368-6102.

Aymara Weaving: Ceremonial Textiles of Colonial and 19th-Century Bolivia, the work of the Aymara Indians of the Bolivian Andes, will be on view at the M. H. de Young Memorial Museum in San Francisco from September 4 to October 28. "Views of a Vanishing Frontier: Karl Bodmer Watercolors"—landscape, wildlife, and Indian portraiture from the Missouri River Valley painted during nineteenth-century explorations—will also show September 8 through November 18 (See Art Notes, AW March/April 1984).

Contemporary Artists of the American West will be featured at the Museum of Western Art in Denver, Colorado, September 9 through October 30. A selection of works by some of the West's foremost contemporary artists, such as Howard Terpning and James Bama, will complement the permanent exhibits of historical greats.

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Firearms of the American West, 1803–1865
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This enclyclopaedic study, part one of a two-part work, traces the development and uses of firearms on the frontier between 1803 and 1865. The authors thoroughly cover the refinements and adaptations of weapons for use by three main groups, the military, civilians (including trappers and explorers), and Indians. Varieties of weapons discussed include rifles, smoothbores, carbines and musketoons, and pistols. With many rare photographs and illustrations this monumental work is a must for gun collectors and buffs. 402 pages, 280 halftones Cloth: $35.00

The Explorers: Nineteenth-Century Expeditions in Africa and the American West
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Western Books in Brief

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Gaining Ground: The Renewal of America's Small Farms *by J. Tevere MacFadyen (Holt, Rinehart and Winston, New York, 1984; 245 pp., append., index, $16.95).*
Traveling across the country, working small farms, and talking with farmers of all kinds, MacFadyen explored the relationship between land and people. In this book he lets the people speak, he examines the workings of an agribusiness that has diminished the fruitfulness of the land, and he looks with hope to the survival of small farms.

Plain Anne Ellis: More About the Life of an Ordinary Woman *by Anne Ellis (University of Nebraska Press, Lincoln, 1984; 265 pp., paper $6.95, cloth $19.95).*
A lively recounting of memories from no ordinary woman, this new edition of the 1931 publication is sure to entertain the reader. Scenes from the author's life as seamstress, camp cook, and politician in southern Colorado mountain country are delightfully vivid—sometimes gripping, sometimes amusing.

The Pathless Way: John Muir and American Wilderness *by Michael P. Cohen (University of Wisconsin Press, Madison, 1984; 408 pp., index, notes, $25.00).*
In tracing John Muir's spiritual and intellectual evolution as a pioneering, American environmentalist, Michael Cohen interprets Muir's visions in the Sierra of California. Examinations of Muir's published texts, writer's notebooks, drafts, and letters emphasize the important actions taken by Muir to improve the ecological education of the American public.

An Open Land: Photographs of the Midwest, 1852-1982; *curator, Rhondal McKinney; ed. Victoria Post Ranney (Art Institute of Chicago, 1983; 80 pp., biblio., illus., $19.50).*
The essence of the rural Midwest is brought to the American eye in this survey of a 130-year tradition of Midwest landscape photography. Rhondal McKinney spent two years traveling the country to obtain the sixty artistic visions that reflect "an open land where movement is free and vision is unbound." The poetry of

Einily Dickinson, Carl Sandburg, and others makes these black and white photos more colorful.

Desert Southwest: The Sierra Club Guides to the National Parks *(Stewart, Tabori & Chang, dist. by Random House, 1984; 352 pp., illus., append., index, paper $12.95).*
Nearly 250 spectacular color photographs entice the reader to visit the parks in Utah, Colorado, Texas, New Mexico, and Arizona. Access and trail maps, information on facilities, and concise descriptions of trails and features are complemented by narratives on the natural history and geography of each of the eleven parks. A handy, attractive appendix presents small but finely printed color photos of one hundred plants and animals commonly found in these parks.

Treasures of the Old West: Paintings and Sculpture from the Thomas Gilcrease Institute of American History and Art *by Peter H. Hassrick (Harry N. Abrams Inc., New York, 1984; 125 pp., illus., index, paper $17.00, cloth $35.00).*
This selection of paintings and sculpture make the land, people, and wilderness of North America more vivid. Peter Hassrick's text illuminates the beauty and power of an expanding American territory.

Everyone's Guide to Buying Art *by Peggy and Harold Samuels (Prentice Hall Inc., Englewood Cliffs, New Jersey, 1984; 225 pp., illus., biblio., paper $9.95, cloth $19.95).*
With this guide, the casual, serious, or expert art buyer will become more informed and comfortable about the process of buying art. Paintings, prints, and sculpture (especially Western) are examined to help focus on a personal involvement with art, and the reasons for buying it: pleasure, prestige, and profit.

Chief Joseph of the Nez Perce, *a poem by Robert Penn Warren (Random House, New York, 1983; 64 pp., paper $5.95).*
Robert Penn Warren narrates the tragic struggle of the Nez Perce Indians to retain their sacred homeland in northeast Oregon. Broken treaties, war, resignation, and loss come to a once proud and respected nation. Reflections on these grievous events of the nineteenth century from whites and Indians involved (including Chief Joseph) make an already moving poem more poignant.

The Gentlemen's Club: The Story of Prostitution in El Paso *by H. Gordon Frost, intro. by C. L. Sonnichsen (Mangan Books, 6245 Snowheights Ct., El Paso, Texas,*

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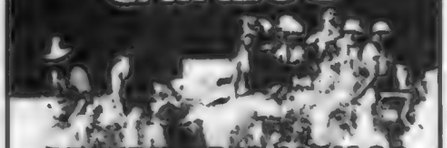

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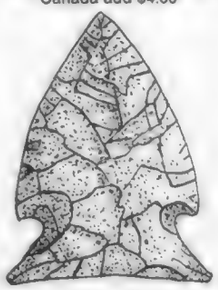

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1983; 336 pp., illus., sources, refer., index $29.95).

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Side Trips: The Photography of Sumner W. Matteson 1898–1908 *by Louis B. Casagrande and Phillips Bourns (University of Washington Press, Seattle, 1983; 256 pp., illus., biblio., notes, paper $24.95).*

An artist painting the governor of Santa Clara Pueblo, a Hopi woman dressing her brother's hair, hobos in the shade of a watertower—these and other well-composed scenes of the "essential commonplace" present a fresh slice of the turn-of-the-century West. The authors suggest that Matteson's fine work is comparable to recognized photographers of that day like Edward Curtis and Adam Clark Vroman.

R. C. Gorman: A Portrait *by Stephen Parks, photos by Chuck Henningsen (A New York Graphic Society Book, Little Brown and Company, Boston, 1983; 144 pp., $39.95).*

This is a visually delightful and fascinating presentation of R. C. Gorman, internationally recognized Navajo artist. Stunning landscapes by Chuck Henningsen are carefully juxtaposed with Gorman's art, emphasizing the monumental earth forms in his drawings and paintings of women. There are also photographs and text on the people in Gorman's life—family in Canyon de Chelly and Monument Valley—as well as his home and friends in Taos, New Mexico.

The Sierra Club Guide to the Natural Areas of California *by John Perry and Jane Greverus Perry (Sierra Club Books, San Francisco, 1983; 352 pp., maps, index, paper $9.95).*

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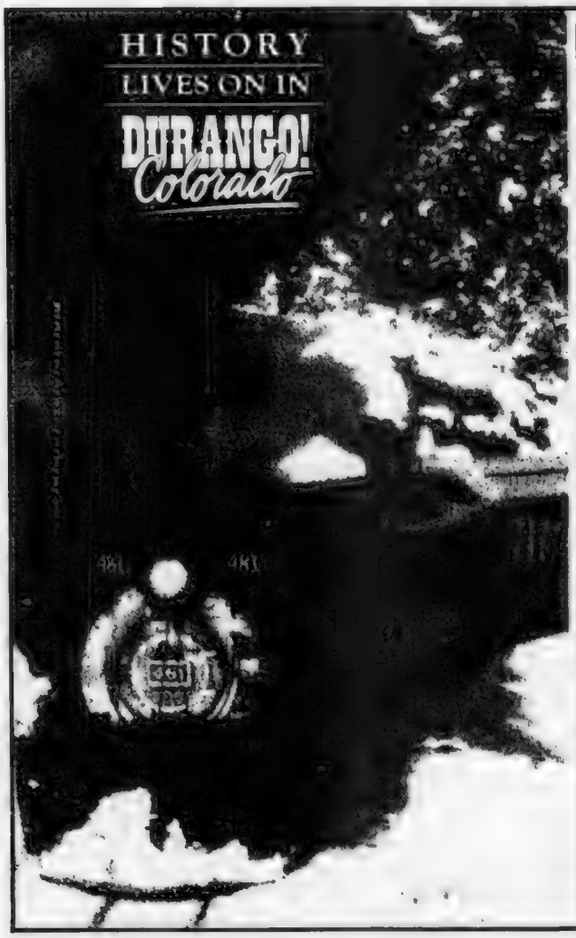

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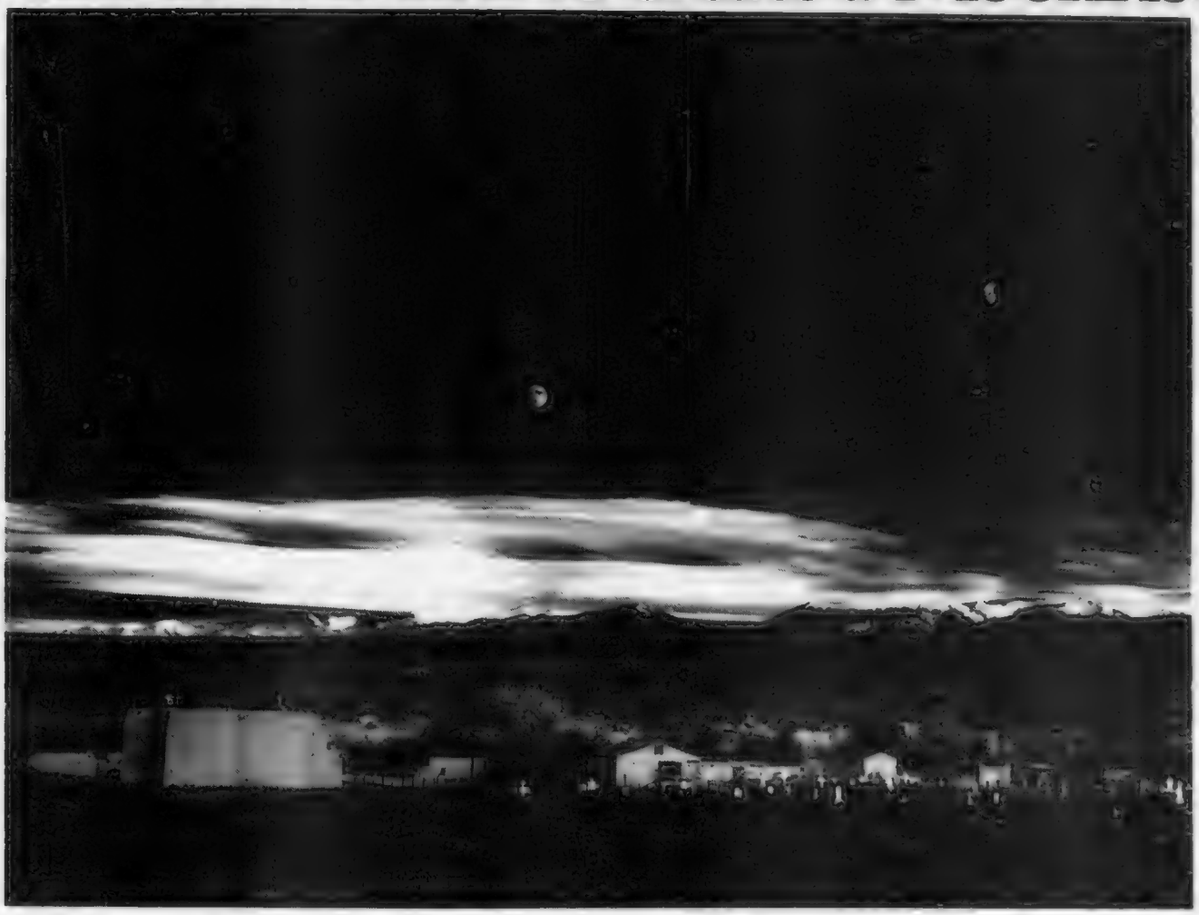

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Western Snapshots Yesterday

"Oh, dear, I hope everything goes well."

Like grandmothers the world over, this Sioux Indian woman seems anxious about the welfare of her newly married granddaughter, just out of camera range. In this rare photograph, taken in the 1890s on the Rosebud Reservation in South Dakota, the grandmother stands amid numerous presents for the wedding couple at a Sioux "Give-away."

Guests are gathered in the shade of a large brush arbor, probably after a feast as two of the women sitting behind the trunk are still picking their teeth.

The gifts displayed would be museum pieces today. Among them are back rests made from small willow limbs, handwoven blankets, beaded bags, parfleches (large skin envelopes), and a trunk—evidence of the White Man's presence.

This photograph was taken by a Dr. Collard, who served the Bureau of Indian Affairs for nearly thirty years. Although we do not know much about the camera he used, his pictures show that he traveled extensively, ranging from the lands of the Oglala Sioux in South Dakota to those of the Chitimacha Indians in Louisiana.

In 1978, Dr. Collard's daughter sold her father's photographs and artifacts to a dealer. Some of the photographs were subsequently purchased by R. Whitewolf Morgan of Redwater, Texas, who sent in this uncommon glimpse of intimate Indian life.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. Especially welcome are pictures depicting some forgotten aspect of Western life, serious or amusing. Space is limited; so, we have to be selective. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

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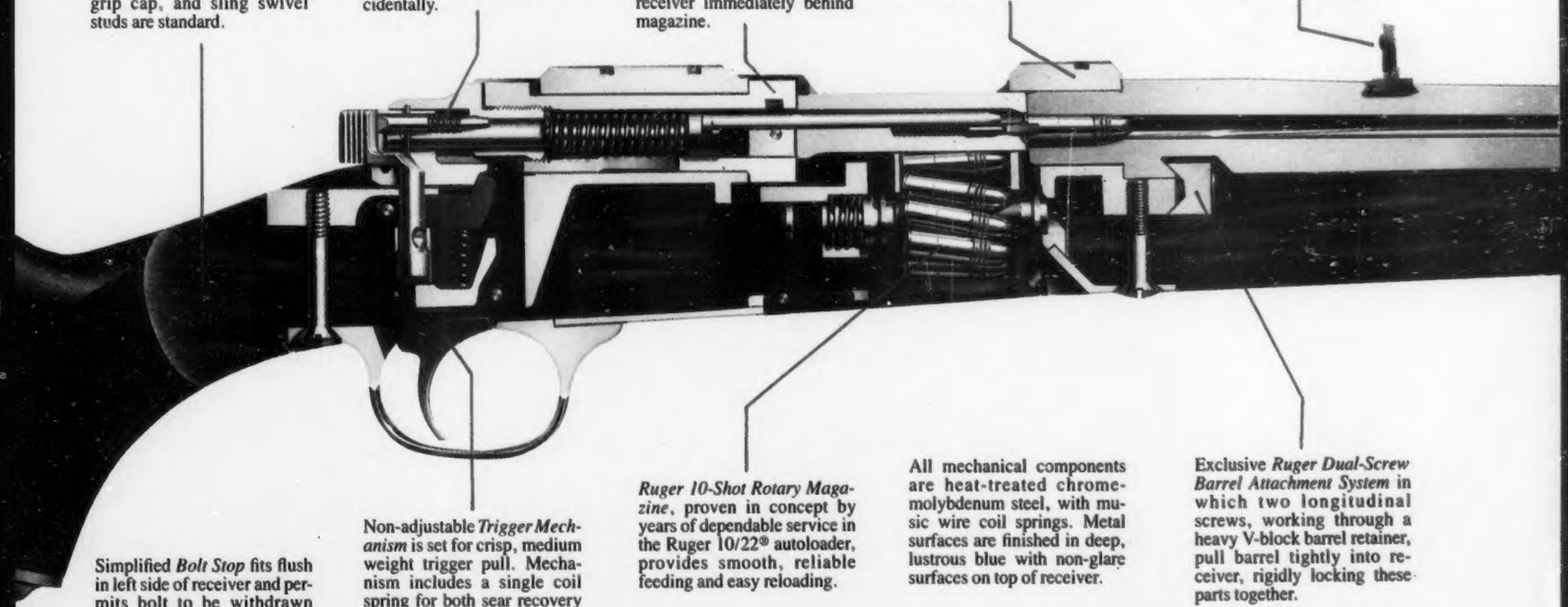

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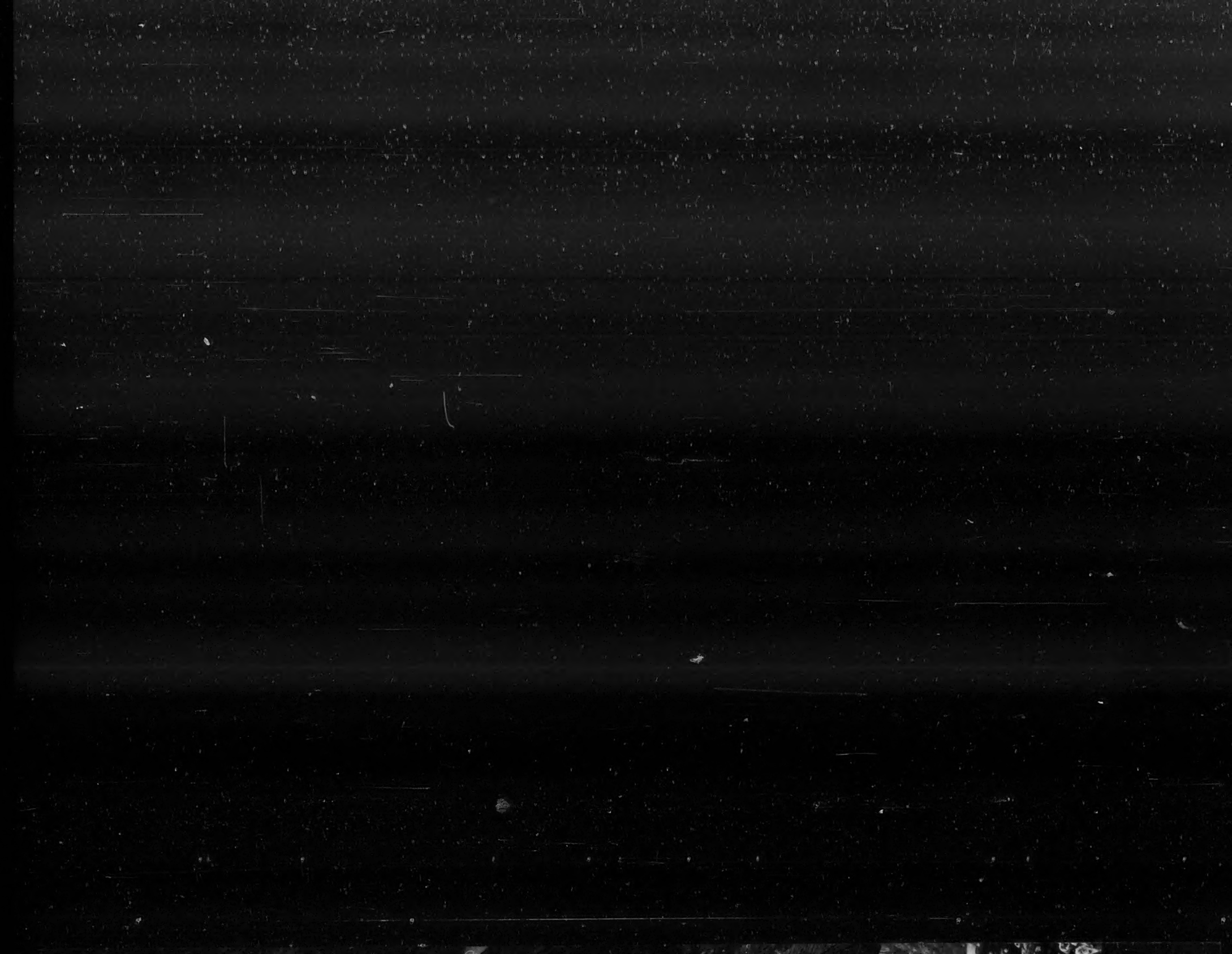
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